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IDENTIFIERS Military Curriculum Project

ABSTRACT

These instructor materials and student workbook and programmed texts for a secondary-postsecondary-level course in still photojournalism techniques are one of a number of military-developed curriculum packages selected for adaptation to vocational instruction and curriculum development in a civilian setting. Purpose stated for the 234-hour course consisting of four blocks of instruction is to provide knowledge and training in these areas: journalistic process and role of the photojournalist; information acquisition techniques; elements of style in writing; communicating with people; legal and ethical considerations; processing techniques; personality feature; group, publicity, editorial, sports, and picture stories; and layouts. The plan of instruction, which suggests number of hours of class time devoted to each course objective (lesson) and details references and materials, is based on the following outline: The Journalistic Sequence (5 lessons, 20 hours), People Pictures (6 lessons, 80 hours), The Communication Process (3 lessons, 48 hours), and Job-Oriented Workshop (7 lessons, 86 hours). Block 1 (The Journalistic Sequence) is a workbook and study guide which includes objectives, informative materials, procedures, questions, and references. The other blocks consist of programmed texts with review exercises and tests. Some slide-tapes are suggested but not provided. (YLB)

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ED183900

Military Curricula for Vocational & Technical Education

STILL PHOTOJOURNALISM TECHNIQUES

I-

THE NATIONAL CENTER
FOR RESEARCH IN VOCATIONAL EDUCATION
THE OHIO STATE UNIVERSITY

This military technical training course has been selected and adapted by The Center for Vocational Education for "Trial Implementation of a Model System to Provide Military Curriculum Materials for Use in Vocational and Technical Education," a project sponsored by the Bureau of Occupational and Adult Education, U.S. Department of Health, Education, and Welfare.

MILITARY CURRICULUM MATERIALS

The military-developed curriculum materials in this course package were selected by the National Center for Research in Vocational Education Military Curriculum Project for dissemination to the six regional Curriculum Coordination Centers and other instructional materials agencies. The purpose of disseminating these courses was to make curriculum materials developed by the military more accessible to vocational educators in the civilian setting.

The course materials were acquired, evaluated by project staff and practitioners in the field, and prepared for dissemination. Materials which were specific to the military were deleted, copyrighted materials were either omitted or approval for their use was obtained. These course packages contain curriculum resource materials which can be adapted to support vocational instruction and curriculum development.

STILL PHOTOJOURNALISTIC TECHNIQUES

Classroom Course 16-3

G3AZL23152

Developed by:

United States Air Force

Development and Review Dates:

March 1978

Occupational Area:

Target Audiences:

Grade 11 - Adult

Print Pages: 237

Microfiche: 4

Availability:

Vocational Curriculum Coordination Centers

Contents:	Type of Materials:							Instructional Design:					Type of Instruction:		
	Lesson Plans:	Programmed Text:	Student Workbook:	Handouts:	Text Materials:	Audio-Visuals:		Performance Objectives:	Tests:	Review Exercises:	Additional Materials Required:		Group Instruction:	Individualized:	
Block I - The Journalistic Sequence	•		•		x	x		•		•			•	•	
Block II - People Pictures	•		•		x	x		•	•	•			•	•	
Block III - The Communication Process	•	•				x		•	•	•			•	•	
Block IV - Job-Oriented Workshop	•	•				x		•	•	•			•		

X Materials are recommended but not provided.

1960 Kenny Road
Columbus, Ohio 432
(614) 486-3655

Course Description:

This course is designed to provide knowledge and training in the following areas: journalistic process and role of the photojournalist; information acquisition techniques; elements of style in writing; communicating with people; legal and ethical considerations; processing techniques; presonality feature; group, publicity, editorial, sports and picture stories; and layouts. The course consists of four blocks covering 234 hours of instruction.

Block I - The Journalistic Sequence contains 5 lessons requiring 20 hours of instruction.
- State of the Art (4 hours)
- Tools of the Trade (4 hours)
- Role of the Information Officer (4 hours)
- The Journalistic Sequence (5 hours)
- Legal and Ethical Considerations (3 hours)

Block II - People Pictures consists of 6 lessons covering 80 hours of instruction.
- Preevaluation Picture Story (16 hours)
- Man on the Street (8 hours)
- Night Photography (8 hours)
- Static Person (16 hours)
- Attention to Detail (16 hours)
- A Day in the Life of a Person (16 hours)

Block III - The Communication Process contains 3 lessons covering 48 hours of instruction.
- Communicating with People (16 hours)
- Communicative Photography (8 hours)
- Communicative Writing (24 hours)

Block IV - Job-Oriented Workshop consists of 7 lessons requiring 86 hours of instruction.
- Groups (4 hours)
- Publicity (4 hours)
- Sports and Action (4 hours)
- Editorial (4 hours)
- Picture Stories (50 hours)
- Portfolio (8 hours)

The course contains both teacher and student materials. Printed instructor materials include plans of instruction detailing objectives, references, and materials. The student material includes workbook, and programmed texts with review exercises and tests. The slide-tapes listed in the plan of instruction are not included.

STILL PHOTOJOURNALISTIC TECHNIQUES

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PLAN OF INSTRUCTION

(Technical Training)

STILL PHOTOJOURNALISTIC TECHNIQUES

16-3

LOWRY TECHNICAL TRAINING CENTER

8 March 1978-Effective 11 May 1978 with class 780511

DO NOT USE ON THE JOB
Designated for ATC Course Use

ATC FORM 214 (JAN 78) OBSOLETES ATC FORMS 214, MAY 69, 522, NOV 63 AND 523, MAY 71. STANDARD COVERSHEET

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DEPARTMENT OF THE AIR FORCE
3400th Tech Tng Wg (ATC)
Lowry Air Force Base, Colorado 80230

PLAN OF INSTRUCTION G3AZR23152 001
(PDS Code UOZ)
15 March 1978

FOREWORD

1. PURPOSE: This publication is the plan of instruction (POI) when the page shown on page A are bound into a single document. The POI prescribes the qualitative requirements for Course Number G3AZR23152 001, Still Photojournalistic Techniques, in terms of criterion objectives and teaching steps presented by units of instruction and shows duration, correlation with the training standard, and support materials and guidance. When separated into units of instruction, it becomes Part I of the lesson plan. This POI was developed under the provisions of AFM 50-5, Instructional System Development, and ATCR 52-7, Plans of Instruction and Lesson Plans.

2. COURSE DESIGN/DESCRIPTION. The instructional design for this course is Group/Lock Step and self-paced. The course provides advanced training to airmen who perform duties prescribed in AFR 39-1 for Still Photographic Specialist, AFSC 23152 and Information Specialists, AFSC 79150. Training includes: tools of the trade, state of the art, the journalistic process and role of the photojournalist, information acquisition techniques, elements of style in writing, communicating with people, legal and ethical considerations, processing techniques, personality feature, group, publicity, editorial, sports and picture stories and layouts. Related training is limited to commander's calls and will be made up by acceleration.

3. TRAINING EQUIPMENT. The number shown in parentheses after equipment listed as Training Equipment under SUPPORT MATERIALS AND GUIDANCE is the planned number of students assigned to each equipment unit.

4. REFERENCES. This plan of instruction is based on Course Training Standard, 52-G3AZR23152 001, 8 March 1978, and Course Chart G3AZR23152 001, 8 March 1978.

FOR THE COMMANDER

JOSEPH J. BRUSILOFF, Major, USAF
Chief, Sciences Branch

Supersedes Plan of Instruction G3AZR23152-001, 25 May 1976.
OPR: 3430th Tech Tng Gp
DISTRIBUTION: Listed on Page AA

MODIFICATIONS

Block I, #1 of this publication has (have) been deleted in adapting this material for use in Vocational and Technical Education. Deleted material involves extensive use of military forms, procedures, systems, etc. and was not considered appropriate for use in vocational and technical education.

PLAN OF INSTRUCTION/LESSON PLAN PART I	
NAME OF INSTRUCTOR	COURSE TITLE: Still Photojournalistic Techniques
BLOCK NUMBER: I	BLOCK TITLE: The Journalistic Sequence

1 COURSE CONTENT	2 TIME
2. State of the Art	4
a. Identify the duties of an Air Force Photojournalist. CTS: 5c Meas: W	
(1) Recording events with a camera	
(2) Communicating with photographs	
(3) The Photojournalist and the media	
(4) Air Force photojournalism	
(5) Professionalism	
(6) Military Picture of the Year Contest	
(7) Syracuse University Program	
(8) Tools and Techniques of the Photojournalist	

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
SW G3AZR23152 001-I-2, State of the Art

Audiovisual Aids
Selected prints and slides of MPOY contest winners
Photojournalist Portfolio ST - Eliot Porter

Training Methods
Discussion (4 hrs)

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PLAN OF INSTRUCTION/LESSON PLAN PART I	
NAME OF INSTRUCTOR	COURSE TITLE: Still Photojournalistic Techniques
BLOCK NUMBER: I	BLOCK TITLE: The Journalistic Sequence

1 COURSE CONTENT	2 TIME
3. Tools of the Trade	4

a. Identify the operation and application of professional camera & processing systems used by the photojournalist. CTS: 1a, 1b, 2a, 2b, 3a, 3b, 5d, 5e Meas: W

(1) 35mm cameras

(2) Lens selection and use

(3) Film/developer combinations

(4) Push processing

(5) Light

(6) Portfolio

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
SW G3AZR23152 001-I-3, Tools of the Trade

Audiovisual Aids
35mm Multi Media Slide Presentation, Tools of the Trade
Photojournalist Portfolio ST - William Albert Allard

Training Equipment
35mm camera kit (1)
Electronic flash (1)
Dust-off (1)

Training Methods
Discussion (4 hrs)

Instructional Guidance
Have all students clean the cameras they were issued for the course.
Have students read the SW.

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PLAN OF INSTRUCTION/LESSON PLAN PART I

NAME OF INSTRUCTOR	COURSE TITLE
	Still Photojournalistic Techniques
BLOCK NUMBER: 1	BLOCK TITLE: The Journalistic Sequence

1 COURSE CONTENT	2 TIME
4. Role of the Information Office	4
a. Given a problem associated with the interrelationships of the Photo Lab and Information Office, and possible solutions, determine which solution would best solve the problem. CTS: 5a, 5c Meas: W	
(1) Air Force image	
(2) Air Force and civilian media	
(3) Dealing with the editor	
(4) Role of the Photojournalist	

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
SW G3AZR23152 001-I-4, Role of the Information Office

Audiovisual Aids
Copies of base and civilian newspapers

Training Methods
Discussion (4 hrs)

Instructional Guidance
If possible, arrange for a short discussion with the editor of the base newspaper for insight into establishing rapport with the Information Office. Give reading assignment.

SUPERVISOR APPROVAL OF LESSON PLAN (PART II)

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PLAN OF INSTRUCTION/LESSON PLAN PART I	
NAME OF INSTRUCTOR	COURSE TITLE: Still Photojournalistic Techniques
BLOCK NUMBER: I	BLOCK TITLE: The Journalistic Sequence

1 COURSE CONTENT	2 TIME
5. The Journalistic Sequence	5
a. Given a situation relating to the journalistic sequence, determine what effect, if any, failure to follow the proper sequence had on the final product. CTS: 5b Meas: W	
(1) Idea	
(2) Planning	
(3) The coverage	
(4) Process and proof	
(5) Select prints	
(6) Layout	
(7) Writing text	
(8) Photomechanical reproduction	
(9) Impact on the reader	

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PLAN OF INSTRUCTION/LESSON PLAN PART I (Continuation Sheet)

COURSE CONTENT

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
SW G3AZR23152 001-I-5, The Journalistic Sequence
Visual Impact in Print, Hurley and MacDougall

Audiovisual Aids
Selected newspapers
Photojournalist Portfolio ST - Davidson

Training Methods
Discussion (2 hrs)
Field Trip (3 hrs)

Instructional Guidance
Arrange a field trip to the publisher of the base newspaper or local civilian newspaper. This will show the class how a newspaper is put together. They will be able to see a good portion of the journalistic sequence firsthand. Give reading assignment.

PLAN OF INSTRUCTION/LESSON PLAN PART I

NAME OF INSTRUCTOR	COURSE TITLE
	Still Photojournalistic Techniques
BLOCK NUMBER I	**BLOCK TITLE** The Journalistic Sequence

1 COURSE CONTENT	2 TIME
6. Legal and Ethical Considerations	2

a. Given legal and ethical situations common to a photojournalist, determine which, if any rule(s) of legal and/or ethical conduct were violated. CTS: 9a, 9b, 9c, 9d, 9e Meas: W

(1) The right to photograph

(2) The right to publish

(3) Libel and slander

(4) Model release

(5) Ownership of a photograph

(6) Ethical conduct

(7) Military peculiar

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
SW G3AZR23152 001-I-6, Legal and Ethical Considerations

Audiovisual Aids
Selected photographs, magazines, and newspapers illustrating legal and ethical conduct.

Training Methods
Discussion (2 hrs)

Instructional Guidance
If feasible, arrange to have representative from Base Legal Office conduct the discussion concerning the legal portion of the lesson.

SUPERVISOR APPROVAL OF LESSON PLAN (PART II)

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COURSE CONTENT

7. Measurement and Critique	1
a. Measurement Test	
b. Test Critique	

PLAN OF INSTRUCTION/LESSON PLAN PART I	
NAME OF INSTRUCTOR	COURSE TITLE: Still Photojournalistic Techniques
BLOCK NUMBER: II	BLOCK TITLE: People Pictures

1 COURSE CONTENT	2 TIME
1. Preevaluation Picture Story	16
a. Plan and produce a picture story consisting of five to seven photographs that tell a story. Turn in proofs and prints for critique and Instructor Evaluation. CTS: 1a, 1b, 3a, 4a, 4b, 4c, 4d, 6a, 7a, 10a, 10c Meas: PC	
(1) Approach of the photojournalist	
(2) Composition review	
(3) Planning a picture story	
(4) Preparing a shooting script	
(5) Photographing for impact	
(6) Continuity	
(7) Layout procedures	

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PLAN OF INSTRUCTION/LESSON PLAN PART I (Continuation Sheet)

COURSE CONTENT

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT G3AZR23152 001-II-1, Preevaluation Picture Story
Hurley and McDougall, Visual Impact In-Print

Audiovisual Aids
Slide Tape, S/T II-1, Photojournalist Portfolio ST - Lanker

Training Equipment
35mm Camera Set (1)
Nikor Tanks and Reels (1)
Projection Printer (1)
Contact Printer (4)
Electronic Flash (1)
Projection Laboratory (4)
Dust-Off (1)
8x Magnifier (2)

NOTE: Training equipment in remainder of lessons in Block II is identical, therefore, Training Equipment heading is omitted in subsequent objectives of Block II.

Training Methods
Self Instruction (2 hrs)
Performance (14 hrs)

Instructional Guidance
Certify completion of Part II-1. Closely supervise students in lab areas to insure proper usage of equipment. Hold critique session to evaluate student work and provide guidance to standards of work expected of students. Emphasize the use of the term "Standards of Instructor Evaluation" and that the student read all instructions and procedures in the PT. Have students sign up for Lab Block desired.

PLAN OF INSTRUCTION/LESSON PLAN PART I

NAME OF INSTRUCTOR	COURSE TITLE
	Still Photojournalistic Techniques
BLOCK NUMBER 11	**BLOCK TITLE** People Pictures

1 COURSE CONTENT	2 TIME
2. Man on the Street	8

a. Produce a minimum of five photographs each of eight people selected at random. All photographs will be taken with a normal lens, and should cover no larger than a head and shoulders area. Process and proof film. Proof sheet will be turned in for critique. Print one print up to 8 X 10 inch (20 X 25cm) size of the best photograph of each subject. Prints must meet standards of Instructor Evaluation. CTS: 6b, 10a Meas: PC

(1) Relating with people

(2) Responsibilities of the photojournalist to the subject

(3) Capturing expressions and mannerisms

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT G3AZR23152 001-II-2, Man on the Street

Audiovisual Aids
Slide Tape (ST-II-2), Man on the Street

Training Methods
Self Instruction (1 hr)
Performance (7 hrs)

Instructional Guidance
Student will complete PT II-2 and receive Instructor Certification, then study S/T II-2. Have students sign up for desired lab block. Critique and evaluate finished project.

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PLAN OF INSTRUCTION/LESSON PLAN PART I

NAME OF INSTRUCTOR	COURSE TITLE
	Still Photojournalistic Techniques

BLOCK NUMBER	BLOCK TITLE
II	People Pictures

1 COURSE CONTENT	2 TIME
3. Night Photography	8

a. Photograph people and their activities at night by existing light. Process film and proof. Turn in proof sheet for critique. Print one print up to 8 X 10inch (20 X 25cm) size of the best two photographs. Prints must meet the standards of Instructor Evaluation. CTS: 2a, 2b, 3a, 4a, 4b, 4c, 10a Mean: PC

(1) Pushing film

(2) Metering exposure at night

(3) Night people

(4) Composition

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT G3AZR23152 001-II-3, Night Photography

Audiovisual Aids
35mm Slide Tape, (ST-II-3), Night Photography

Training Methods
Self Instruction (2 hrs)
Performance (6 hrs)

Instructional Guidance
Have student complete PT II-3 and receive Instructor Certification, then study S/T II-3. Have student sign up for desired lab block. Critique and evaluate finished project.

SUPERVISOR APPROVAL OF LESSON PLAN (PART II)

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PLAN OF INSTRUCTION/LESSON PLAN PART I

NAME OF INSTRUCTOR	COURSE TITLE
	Still Photojournalistic Techniques
BLOCK NUMBER	**BLOCK TITLE**
II	People Pictures

1 COURSE CONTENT	2 TIME
4. Static Person	16

a. Using basic rules of composition, expose 72 different shots of a stationary person. Process film and proof. Select and number 40 different views and turn in for critique. Print one print up to 8 X 10 inch (20 X 25cm) size of the best four shots. Prints must meet standards of Instructor Evaluation. CTS: 4a, 4b, 4c, 10a Meas: PC

(1) Seeing like a camera

(2) Impact in photographic communication

(3) Composition in photography

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT G3AZR23152 - 001-II-4, Static Person

Audiovisual Aids
35mm Slide Tape, (ST-II-4), Static Person

Training Methods
Self Instruction (2 hrs)
Performance (14 hrs)

Instructional Guidance
Student will complete PT II-4 and receive Instructor Certification, then study S/T II-4, Static Person. Instructor will check out film and answer any questions. Have student sign up for desired lab block and critique and evaluate final results. Student must number at least 40 shots on the proof sheet.

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PLAN OF INSTRUCTION/LESSON PLAN PART I

NAME OF INSTRUCTOR	COURSE TITLE
	Still PhotoJournalistic Techniques
BLOCK NUMBER: II	BLOCK TITLE: People Pictures

1 COURSE CONTENT	2 TIME
5. Attention to Detail	16

a. Produce photographs of a person to show details of character. Expose, process and proof a minimum of two rolls of B&W film and turn in proofs for critique. Select the best four shots and make one print of each to any size up to 8 X 10 inch (20 X 25cm). Photos must meet standards of Instructor Evaluation. CTS: 4a, 4b, 4c, 10a Meas: PC

(1) Personality

(2) Whole versus part

(3) Characteristics and mannerisms

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT G3AZR23152 001-II-5, Attention to Detail

Audiovisual Aids
35mm Slide Tape (ST-II-5) Attention to Detail

Training Methods
Self Instruction (2 hrs)
Performance (14 hrs)

Instructional Guidance
Have student complete PT II-5 and receive Instructor Certification, then study ST-II-5. Give student film and have him sign up for a lab block. Critique and evaluate finished work.

SUPERVISOR APPROVAL OF LESSON PLAN (PART II)

SIGNATURE AND DATE	SIGNATURE AND DATE

PLAN OF INSTRUCTION/LESSON PLAN PART I

NAME OF INSTRUCTOR	COURSE TITLE
	Still Photojournalistic Techniques
BLOCK NUMBER 11	**BLOCK TITLE** People Pictures

1 COURSE CONTENT	2 TIME
6. A Day in the Life of a Person and A Portrait at Work	16
a. Photograph a day in the life of a person. Process and proof for critique. Select the best five shots and make one print each, any size up to 8 X 10 inch (20 X 25cm). Photos must meet the standards of the Instructor Evaluation. CTS: 6a, 8b, 10a Meas: PC	(8)
(1) The real self	
(2) In-depth reporting	
(3) To know or not to know	
(4) Emphasizing character	
(5) Personal environment	
b. Use supplemental lighting to make a portrait of a person in his work environment. Turn in proofs and one good protrait for critique. Prints must meet standards of Instructor Evaluation. CTS: 10a, 3b Meas: PC	(8)
(1) Informal portrait	
(2) Familiar environment and objects	
(3) Subordinate or supporting	
(4) Supplemental lighting techniques	

SUPERVISOR APPROVAL OF LESSON PLAN (PART II)

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PLAN OF INSTRUCTION/LESSON PLAN PART I (Continuation Sheet)

COURSE CONTENT

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT 3AZR23152 001-II-6, A Day in the Life of A Person and a Portrait at Work
Visual Impact in Print, Hurley and McDougall, page 76-93 and 121-129

Audiovisual Aids
Photojournalist Portfolio ST - Smith
35mm Slide Tape (ST-II-6), A Day in the Life of A Person and a Portrait at Work.

Training Methods
Self Instruction (2 hrs)
Performance (14 hrs)

Instructional Guidance
Have student complete PT II-6 and receive Instructor Certification, then view portfolio ST, then ST-II-6. Student will sign up for lab block. Critique and evaluate finished project.

PLAN OF INSTRUCTION/LESSON PLAN PART I

NAME OF INSTRUCTOR	COURSE TITLE
	Still Photojournalistic Techniques

BLOCK NUMBER	BLOCK TITLE
III	The Communication Process

1 COURSE CONTENT	2 TIME
1. Communicating With People	16
a. Produce one human interest color slide that communicates a mood, feeling, or emotion to the viewer. Slide must meet standards of Instructor Evaluation. CTS: 8b, 4b, 4c Meas: PC	(8)
(1) Visual Communication	
(2) Common Ground	
(3) Relating With Your Subject	
(4) Communicating With Your Viewer	
b. Produce one color slide that communicates a life-controlling factor. Slide must meet standards of Instructor Evaluation. CTS: 8a, 8b Meas: PC	(8)
(1) Biological-genetic factors	
(2) Cultural factors	
(3) Socio-economic factors	
(4) Psychological factors	
(5) Role play	
(6) Producing photographs that communicate	

SUPERVISOR APPROVAL OF LESSON PLAN (PART II)

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PLAN OF INSTRUCTION/LESSON PLAN PART I (Continuation Sheet)

COURSE CONTENT

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT 3AZR23152 001-III-1, Communicating With People

Audiovisual Aids
Multi Media 35mm Slide Tape, (ST-III-1), Communicating With People
Photojournalist Portfolio ST - McCullum

Training Equipment
35mm SLR Camera Set (1)
Electronic Flash (1)
Nikor Tank and Reels (1)
Projection Printer (1)
Contact Printer (4)
Projection Laboratory (4)
Light Table (8)
8X Magnifier (1)
Dust-Off (1)

Training Methods
Self Instruction (3 hrs)
Performance (13 hrs)

Instructional Guidance
Have student complete PT III-1 and receive Instructor Certification, then study ST III-1. Student will sign up for desired lab block. Process reversal color film in the E-6 kit provided by your instructor. Have student select slides and mount for critique.

PLAN OF INSTRUCTION/LESSON PLAN PART I

NAME OF INSTRUCTOR	COURSE TITLE
	Still Photojournalistic Techniques

BLOCK NUMBER	BLOCK TITLE
III	The Communication Process

1 COURSE CONTENT	2 TIME
2. Communicative Photography	8 hr

a. Produce one color slide that illustrates and communicates the abstract word assigned to you by the instructor. Submit slide for critique and evaluation. Slide must meet Standards of Instructor Evaluation. CTS: 4a, 4b, 8b Meas: PC

(1) Visual Communication

(2) Purposeful Photography

(3) Simplicity

(4) Abstract Concepts

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT G3AZR23152-001-III-2, Communicative Photography

Audiovisual Aids
ST III-2, Visual Communication
Photojournalist Portfolio ST - Cartier-Bresson

Training Equipment
35mm SLR Camera Set (1)
Electronic Flash (1)
Nikor Tank & Reels (1)
Light Table (8)
8X Magnifier (1)
Slide Mounter (1)
Slide Cutter (1)

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PLAN OF INSTRUCTION/LESSON PLAN PART I (Continuation Sheet)

COURSE CONTENT

Training Methods
Self Instruction (1 hr)
Performance (7 hrs)

Instructional Guidance
Have student complete PT III-2 and receive Instructor Evaluation, then study ST-III-2. Give student random abstract word for subject. Have student sign up for lab block. Critique and evaluate mounted slide.

PLAN OF INSTRUCTION/LESSON PLAN PART I	
NAME OF INSTRUCTOR	COURSE TITLE: Still Photojournalistic Techniques
BLOCK NUMBER: III	BLOCK TITLE: The Communication Process

1 COURSE CONTENT	2 TIME
3. Communicative Writing	24
a. Using feature style of writing, write a 250-500 word feature article and select and caption a feature photograph based on the fact sheet and photos provided by your instructor. The feature article and captioned photograph must meet standards of Instructor Evaluation. CTS: 6a, 7b Meas: PC	(8)
(1) News writing styles	
(2) Feature writing	
(3) Writing tools and techniques	
(4) Research techniques	
(5) Feature photographs	
(6) Caption writing	
b. Using a feature style of writing, research and write a 250-500 word article about an interesting occupation. This article must be factual. Submit article with one captioned photo that supports the article. Both must meet standards of Insturctor Evaluation. CTS: 6a, 7a, 7b Meas: PC	
(1) Feature photographs	
(2) Caption writing	
c. Using feature style of writing, research and write a personality profile article of 250-500 words. The subject of the article must be newsworthy and accurate. Submit article with one supporting captioned photo. Both articles and photos must meet standards of Insturctor Evaluation. CTS: 6a, 7a, 7b Meas: PC	(8)
(1) Newsworthy subject matter	
(2) Descriptive writing	

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PLAN OF INSTRUCTION/LESSON PLAN PART I (Continuation Sheet)

COURSE CONTENT

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT 3AZR23152 001-III-3, Communicative Writing

Audiovisual Aids
Selected feature articles and photographs

Training Equipment
35mm SLR Camera Set (1)
Electronic Flash (1)
Nikor Tank & Reels (1)
Projection Printer (1)
Contact Printer (4)
Projection Laboratory (4)
Light Table (8)
8X Magnifier (1)
Dust Off (1)
Typewriter (4)

Training Methods
Self Instruction (4 hrs)
Performance (20 hrs)

Instructional Guidance
Have student complete PT III-2, and receive Instructor Certification, then articles should be done in order, and critiqued by instructor.

PLAN OF INSTRUCTION/LESSON PLAN PART I

NAME OF INSTRUCTOR	COURSE TITLE
	Still Photojournalistic Techiques
BLOCK NUMBER IV	**BLOCK TITLE** Job-Oriented Workshop

1 COURSE CONTENT	2 TIME
1. Interview and Personality Feature	12
a. Interview and candidly photograph a person in his work environment. Submit a minimum of 10 questions and answers concerning his job and a minimum of three photographs that show the subject's mannerisms and moods during the interview. Interview and photos must meet standards of Instructor Evaluation. CTS: 6a, 6b, 10a Meas: PC	
(1) Researching the subject	
(2) Planning the interview	
(3) Interviewing techniques	
(4) Accuracy in depiction	
(5) Photographing an interview	
(6) Interview layout	
(7) Use of cassette recorder	

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PLAN OF INSTRUCTION/LESSON PLAN PART I (Continuation Sheet)

COURSE CONTENT

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT 3AZR23152-001-IV-1, Interview and Personality Feature

Audiovisual Aids
35mm Slide Tape ST-IV-1, Interview Techniques

Training Methods
Self Instruction (2 hrs)
Performance (10 hrs)

Training Equipment
35mm SLR Camera Kit (1)
Electronic Flash (1)
Nikor Tank & Reels (1)
Projection Printer (1)
Contact Printer (4)
Projection Lab (4)
Typewriter (4)
Portable Cassette Recorder (2)
Light Table (8)
Dust-Off (1)
8X Magnifier (1)
Waxer (8)

Instructional Guidance
Have student complete PT-IV-1, and receive Instructor Certification. Student should then study ST-IV-1, then check out cassette recorder and cassette. Student will conduct interview and photograph subject, then transcribe interview onto one column cut size paper to be waxed and laid out on dummy sheets provided. Photos will be printed to one column size to be laid out with interview. When completed, instructor will critique the project, and direct student to next assignment. Have student sign up for lab block.

PLAN OF INSTRUCTION/LESSON PLAN PART I	
NAME OF INSTRUCTOR	COURSE TITLE: Still Photojournalistic Techniques
BLOCK NUMBER: IV	BLOCK TITLE: Job-Oriented Workshop

1 COURSE CONTENT	2 TIME
2. Groups	4
a. Photograph a subject-oriented group and an object-oriented group. Select best photograph of each category and submit one print each up to 8 X 10 inch (20 X 25cm) size for critique. Prints must meet standards of Instructor Evaluation. CTS: 10b Meas: PC	
(1) Subject-oriented group photographs	
(2) Object-oriented group photographs	
(3) Control of situation by photographer	
(4) Composition	

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PLAN OF INSTRUCTION/LESSON PLAN PART I (Continuation Sheet)

COURSE CONTENT

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT G3AZR23152-001-IV-2, Groups

Audiovisual Aids
S/T-IV-2, 35mm Slide Tape, Photographing Groups

Training Equipment
35mm SLR Camera Set (1)
Electronic Flash (1)
Nikor Tank and Reels (1)
Projection Printer (1)
Contact Printer (4)
Projection Laboratory (4)
Light Table (8)
Dust-Off (1)
8X Magnifier (1)

Training Methods
Self Instruction (1 hr)
Performance (3 hrs)

Instructional Guidance
Have student complete PT IV-2, and be certified by instructor, then study S/T IV-2. Photos will be submitted for critique and evaluation. Have student sign up for lab block.

PLAN OF INSTRUCTION/LESSON PLAN PART I	
NAME OF INSTRUCTOR	COURSE TITLE: Still Photojournalistic Techniques
BLOCK NUMBER: IV	BLOCK TITLE: Job-Oriented Workshop

1 COURSE CONTENT	2 TIME
3. Publicity	4

a. Produce a publicity photograph of people or activities. Turn in for critique. Photographs must meet standards of Instructor Evaluation. CTS: 8b Meas: PC

(1) Selling ideas

(2) Types of photography used

(3) Government utilization

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT G3AZR23152-001-IV-3, Publicity

Audiovisual Aids
S/T-IV-3, 35mm Slide/Tape, Publicity Photography

Training Equipment
35mm SLR Camera Set (1)
Electronic Flash (1)
Nikor Tank and Reels (1)
Projection Printer (1)
Contact Printer (4)
Projection Laboratory (4)
Light Table (8)
Typewriter (4)
Dust-Off (1)
8X Magnifier (1)

Training Methods
Self Instruction (1 hr)
Performance (3 hrs)

Instructional Guidance
Have student complete PT IV-3 and receive Instructor Certification. Then study S/T-IV-3. Photo will be submitted for Instructor Evaluation. Have student sign up for lab block.

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PLAN OF INSTRUCTION/LESSON PLAN PART I

NAME OF INSTRUCTOR	COURSE TITLE
	Still Photojournalistic Techniques

BLOCK NUMBER	BLOCK TITLE
IV	Job-Oriented Workshop

1 COURSE CONTENT	2 TIME
4. Sports and Action	4

a. Photograph a sporting event, and submit a minimum of three prints, up to 8 X 10 inch (20 X 25cm) size, which show action, emotion, and human interest. Prints will be evaluated in critique and must meet standards of Instructor Evaluation. CTS: 4c, 8b Meas: PC

(1) Preparation for a sporting event

(2) Planning for sports coverage

(3) Coverage of sports assignments

(4) Capturing emotion and human interest

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT G3AZR23152-001-IV-4, Sports and Action

Audiovisual Aids
S/T IV-4, 35mm Slide/Tape, Sports Photography

Training Equipment
35mm SLR Camera Set (1)
Electronic Flash (1)
Nikor Tank and Reels (1)
Projection Printer (1)
Contact Printer (4)
Projection Laboratory (4)
Light Table (8)
Dust-Off (1)
8X Magnifier (1)

Training Methods
Self Instruction (1 hr)
Performance (3 hrs)

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PLAN OF INSTRUCTION/LESSON PLAN PART I (Continuation Sheet)

COURSE CONTENT

Instructional Guidance

Have student complete PT IV-4 and receive Instructor Certification. Then study S/T-IV-4. Photo will be submitted for Instructor Evaluation. Have student sign up for lab block.

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PLAN OF INSTRUCTION/LESSON PLAN PART I

NAME OF INSTRUCTOR	COURSE TITLE
	Still Photojournalistic Techniques
BLOCK NUMBER IV	**BLOCK TITLE** Job-Oriented Workshop

1 COURSE CONTENT	2 TIME
5. Editorial	4
a. Produce an editorial photograph. The photograph must clearly show bias, and make a statement. Prints must meet standards of Instructor Evaluation. CTS: 4b, 8b Meas: PC	
(1) Editorial photojournalism	
(2) Accuracy in editorializing	
(3) Libel in editorializing	
(4) The photojournalist's point of view	

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PLAN OF INSTRUCTION/LESSON PLAN PART I (Continuation Sheet)

COURSE CONTENT

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT G3AZR23152-001-IV-5, Editorial

Audiovisual Aids
S/T IV-5, 35mm Slide/Tape, Editorial Photography

Training Equipment
35mm SLR Camera Set (1)
Electronic Flash (1)
Nikor Tank and Reels (1)
Projection Printer (1)
Contact Printer (4)
Projection Laboratory (4)
Light Table (8)
Dust-Off (1)
8X Magnifier (1)

Training Methods
Self Instruction (1 hr)
Performance (3 hrs)

Instructional Guidance
Have student complete PT-IV-5 and receive Instructor Certification, then study S/T-IV-5. Final print will be critiqued and evaluated by instructor. After approval, direct student to next objective. Have student sign up for lab block.

PLAN OF INSTRUCTION/LESSON PLAN PART I

NAME OF INSTRUCTOR	COURSE TITLE
	Still Photojournalistic Techniques

BLOCK NUMBER	BLOCK TITLE
IV	Job-Oriented Workshop

1 COURSE CONTENT	2 TIME
6. Picture Stories	50
a. Given the unassembled materials necessary to make a picture story, perform editor duties by producing a completed picture story. Finished picture story must meet the Standard of Instructor Evaluation. CTS: 4a, 4b, 4c, 4d Meas: PC	(8)
(1) Selecting and cropping photos	
(2) Selecting copy	
(3) Sizing photos	
(4) Layout design	
(5) Pasting-up-photos and copy	
b. Plan and produce an organized sequence of photos, with text, presenting an account of an interesting and significant event, personality, idea, or an aspect of contemporary life. The photos and text must supplement each other. Instructor must approve content prior to photographing the subject. CTS: 4a, 4b, 4c, 4d, 10c Meas: PC	(24)
(1) Idea	
(2) Research	
(3) Script	
(4) Shoot pictures	
(5) Proof and select best shots	
c. Using prints and text from previous exercise, assembly a comprehensive and complete picture story. Submit the picture story mounted on two to three boards, one to five pictures per board. Content must meet Standards of Instructor Evaluation. CTS: 4d Meas: PC	(18)
(1) Picture story layout	

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PLAN OF INSTRUCTION/LESSON PLAN PART I (Continuation Sheet)

COURSE CONTENT

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT G3AZR23152-001-IV-6, Picture Story
Visual Impact In Print, Hurley and McDougall, pages 94-119

Audiovisual Aids
S/T IV-6, 35mm Slide/Tape, Picture Story Planning and Layout

Training Equipment
35mm SLR Camera Set (1)
Electronic Flash (1)
Nikor Tank and Reels (1)
Projection Printer (1)
Contact Printer (4)
Projection Laboratory (4)
Typewriter (4)
Light Table (8)
Dust-Off (1)
8X Magnifier (1)
Waxer (8)

Training Methods
Self Instruction (4 hrs)
Performance (46 hrs)

Instructional Guidance
Have student complete PT IV-6 and S/T IV-6, and receive Instructor Certification. Check each student's script (outline) for accuracy and throughness. Review proof sheets. Provide dummy layout boards and waxer. Assist student in layout procedures where necessary. Critique and evaluate finished project. Have student sign up for lab block.

PLAN OF INSTRUCTION/LESSON PLAN PART I

NAME OF INSTRUCTOR	COURSE TITLE
	Still Photojournalistic Techniques

BLOCK NUMBER	BLOCK TITLE
IV	Job-Oriented Workshop

1 COURSE CONTENT	2 TIME
7. Portfolio	8

a. Submit a portfolio selected from your course work for critique by instructor. The portfolio will consist of five mounted 11 X 14 (27 X 35cm) prints submitted in a minimum of three Military Picture of the Year categories. Prints will meet Standards of Instructor Evaluation. CTS: 5e Meas: PC

(1) Portfolio uses

(2) Military Picture of the Year Categories

(3) Mounting prints

SUPPORT MATERIALS AND GUIDANCE

Student Instructional Materials
PT G3AZR23152-001-IV-7, Portfolio

Training Equipment
Projection Printer (1)
Projection Laboratory (4)
Light Table (8)
8X Magnifier (1)
Dust-Off (1)
Mount Press (8)
Tacking Iron (4)

Instructional Guidance
Have student complete PT IV-7 and S/T IV-7, then select, print, and mount five photos for portfolio. Critique and evaluate portfolio. Have student sign up for lab block.

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Technical Training

Still Photojournalistic Techniques

BLOCK I

THE JOURNALISTIC SEQUENCE

March 1978

USAF SCHOOL OF APPLIED AEROSPACE SCIENCES
3430th Technical Training Group
Lowry Air Force Base, Colorado

MODIFICATIONS

Block I, #1 of this publication has (have) been deleted in adapting this material for use in Vocational and Technical Education. Deleted material involves extensive use of military forms, procedures, systems, etc. and was not considered appropriate for use in vocational and technical education.

STATE OF THE ART

OBJECTIVE

Identify the duties of an Air Force photojournalist?

INTRODUCTION

The pleasure experienced by a photographer in viewing the results of his creative efforts as a finished black-and-white print or as a color slide, is exceeded only by the thrill of seeing the same original photograph faithfully reproduced in a magazine, newspaper, or other media.

Today, the photojournalists are the visual recorders of history; they are the ones who get the who, what, where, when, why and how into a single eye-catching, story-telling picture.

INFORMATION

DUTIES

Recording and Communicating

How many of you spend more than 20 minutes with the evening paper? The newspaper's job is to not only present the facts, but also to get them read. Your job is the same. How can you tell the Air Force story if people do not see what we are doing? What good is the greatest piece of journalism ever written if nobody reads it? How many of you make a habit of watching news on the TV in the evening? We should all be concerned as to why the newspapers have abdicted their positions as leaders in photojournalism to the magazines and TV. People today are in a hurry, and pictures present the news painlessly and effortlessly. It is obvious that the newspapers need an effective way of presenting the facts the public wants and needs. Photojournalism can provide that way.

Although they are the most economical thing to produce, pictures are still the first thing to be left out. Any paper can use good pictures today. There is no excuse for any Air Force newspaper to have few or bad pictures. What we lack is the trained photojournalists; those who observe people and events and report happenings by means of photographs. They communicate with their cameras and

they know no language barrier.

The advent of photojournalism can be traced back in history to the pioneers of photography such as Mathew Brady who left a legacy to the American people through his photographic documentation of the Civil War. He accomplished this task with great difficulty because of the limited technology of that era. Today your task is much easier because you can draw upon the experiences of your forerunners and you have a vast choice of modern cameras and equipment to work with.

It is truly through the photograph that people get a realistic impression of life, but it takes someone who has learned more than how to load film and trip a shutter. And this is exactly why you are here! You have already learned that you are the most important part of your camera. Today we will give you a general overview of your duties as a photojournalist, some of which you will develop in this course but most of which you can only perfect through practical experience. Remember, you are the visual recorders of history!

You and the Media

You must get your work to the audience. To get the audience to see and read your work you will need a media. Any means of mass communication that gets information to the public is media. Included are newspapers, radio, television, books, pamphlets and brochures. This is not an all inclusive list.

To get your work distributed you will need to find out what is required in your local area. Probably the most important thing for you to do is to establish rapport with your local media.

As Air Force photojournalists, your local media contact is the Base Information Office (IO). Don't forget that you support the IO, but you shouldn't stop there. Your work will not only be used in the local base paper, but it may be released throughout the Air Force and the world. Your work must be better than just good enough for the base paper because it may become Air Force News Photography.

Air Force News Photography

You should be able to blend your training in record and documentary photography into effective news photography. The people on your base want to read and see what is going on at their base.

People at other bases want to be informed about all of the Air Force. This makes your news photography doubly important.

Your best natural trait in news photography is your imagination. You should remember your pictures need strong visual elements. When you use your imagination during the shooting, you will help direct the viewer's thinking during his viewing.

As a news photographer you must stay objective but stay tuned to human emotions. You must respond quickly and accurately and capture the dramatic highlights of a story and record all the facts.

Keep your news pictures believable. Use your imagination to make the story relate to your viewer's experiences.

Depth and perspective are important in your news stories. Get the elements of your picture arranged as logically as possible. Arranging the elements will direct the viewer's attention to the most important element. You will have created impact and you will have made a good news story instead of just a picture of an event.

Professionalism

In the pursuit of being a photojournalist you should strive for professionalism. You must display craftmanship as well as technical knowledge in your profession. If you practice basic techniques of photojournalism, your professionalism will be shown in your pictures.

PLAN. Even though some of the most memorable photos resulted from instant responses by the photographer, you should always have a plan. Your plan should include a script, film requirements, lighting and maybe angles.

MOVE IN. Your major concern is coverage. You will rarely require panoramas unless that is the specific requirement. Move in on your subject. This will help make the picture show the action or subject you want.

IDENTIFY. Learn the principles of your assignment. Show them in action, not just among a group. Complete identification is essential in your coverage and in your professionalism.

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QUESTION

1. What are the duties of an Air Force photojournalist?

Sciences Branch
Lowry AFB, Colorado

SW G3AZR23152 001-I-3
March 1978

TOOLS OF THE TRADE

OBJECTIVE

Identify the operation and application of professional camera and processing systems used by the photojournalist.

INTRODUCTION

As you advance into the world of the photojournalist you will learn to use new camera and processing systems that will better suit your job requirements. A camera that is more versatile and film/developer combinations that will enable you to go far beyond the shooting capabilities you have previously known are only two of your tools.

INFORMATION

YOUR TOOLS

Cameras

As a photojournalist you will do most of your work with a lightweight and versatile 35mm camera.

The two basic types of 35mm cameras are the range-finder (RF) and the single lens reflex (SLR). Both types are well suited to photojournalism, but each has certain characteristics that should be considered.

The RF camera is light, compact, quiet in operation, and easy to focus in low-light conditions. However, the RF type lacks a depth of field preview and there is a parallax problem when focusing up close. Also, only one make of RF camera presently offers a through-the-lens metering system.

The SLR is heavier and bulkier than the RF camera, but among its major advantages are depth of field preview, and no parallax problem because you focus through the lens. The depth of field preview is an important feature to the photojournalist who must know when part of a picture will be thrown out of focus. Without the parallax problem to worry about, the photojournalist can compose in the viewfinder the exact scene that will be recorded on the film. Also, most all quality SLR cameras offer through-the-lens light metering. A major disadvantage of the SLR is the difficulty when focusing in extreme

low-light conditions. This is particularly true when using a multi-prism or focusing grid type screen.

Regardless of which type 35mm camera you use, compose your pictures in the camera. The 35mm negative is too small to do much cropping when printing.

Lenses

One outstanding feature of the 35mm camera system is the vast variety of lenses available, ranging from the wide angle "fish-eye" to the extreme telephoto lenses of 1,000mm or more.

As a photojournalist you may not need every lens that is designed for your camera. However, to add variety to your work, you should consider using some of the other lenses that are available.

WIDE ANGLE. A useful range is from 21mm to 35mm. The value of a wide angle lens is that it allows you to get close to your subject and still retain good depth of field.

MEDIUM TELEPHOTO. These range from 85mm to 105mm and are excellent for informal portrait work. While most people become self-conscious with a camera near them, by using a medium telephoto you can be far enough away from your subjects to permit them to relax. The medium telephoto lens gives a more natural perspective to portraits because it minimizes the apparent distortion sometimes seen when other lenses are used too close to the subject. Telephoto lenses have a shorter depth of field than normal focal length lenses. This enables you to use selective focus to put a distracting background out of focus while maintaining your subject in sharp focus.

LONG TELEPHOTO. These include lenses from 135mm to over 1,000mm. They can give dramatic close-ups, "compress" a scene, or provide selective focus because of their limited depth of field.

Film/Developer

Kodak Tri-X film and D-76 developer used 1:1 is a recognized combination that offers maximum versatility and consistently excellent results.

Tri-X film rated at 400 ASA is sufficient for nearly every lighting situation. Yet, with its high speed it offers relatively fine grain and excellent sharpness, allowing for good quality enlargements with good definition.

D-76 developer produces normal contrast with excellent emulsion speed and shadow detail. D-76 developer and Tri-X film are available worldwide.

To take maximum advantage of the film/developer combination, it is vital that your developing techniques be standardized. The best techniques to use are those recommended by the manufacturer. While there may be occasions to vary the development time or temperature, it is best to stay with a standard procedure to obtain quality negatives time after time.

Push Processing

There are several specialized high-energy developers available that allow you to extend the ASA of your film. Acufine is one that, when used as recommended, will yield good to excellent results. The ability to "push process" your film will allow you to shoot under less than desirable lighting situations. Push processing should be used sparingly because a certain amount of quality is lost in the process.

Light

The type of lighting you use to illuminate your subject can have a profound effect on the communicative content of your photographs. When considering the lighting for a scene you must decide whether you are going to use available light or expose with flash bulbs or electronic flash.

Most successful photojournalists choose available light if it is sufficient and they can use it effectively. Usually, available light has more impact because it captures the scene as it is. An added advantage in using available light is the fact that you have less equipment to carry around, you are able to move around quickly and your shots will become more candid without a flash unit distracting your subjects.

Available light captures the mood of a situation while electronic

flash or flash bulb lighting may destroy it. Available light is that which is an integral part of a scene. Outdoors it is daylight. Indoors it can be daylight through a window, incandescent from table lamps, fluorescent overhead lighting, candlelight or perhaps the light from a fireplace. These are just a few examples of available light sources. They can occur singly or in combination.

To use available light effectively you must be aware of its intensity and direction. Light intensity can affect both exposure and contrast. But more importantly, the direction of the light helps to determine the impact of your pictures. By varying the direction and angle of illumination falling upon a subject, you can produce different effects. There are three basic types of lighting that you may encounter.

FRONT LIGHTING. This type of lighting falling on the front of a subject comes from a source behind the camera. It is called "flat" lighting because it produces little contrast and does not create shadows on the subject which would give an illusion of depth. This is not a good lighting choice for photojournalism because it has no mood. You should avoid using it.

SIDE LIGHTING. This lighting, falling more to the side of a subject, is a good choice for most situations because unlike front lighting, it produces the shadows which create an illusion of depth, show texture and subject contours. It is often referred to as character lighting and is good for most candid and portrait work.

BACK LIGHTING. In this type of lighting the light source comes from behind the subject. The front of the subject is unlit. Although it is difficult lighting to work with, it can be very dramatic. It can be used to create a silhouette and when used with a medium telephoto lens, you can place the distracting background out of focus.

There are occasions when available light is not adequate to capture the picture you visualize. To remedy the situation and achieve the desired effect, you can use supplementary lighting. If you are using incandescent lighting from table lamps, you can increase illumination simply by changing to a higher wattage bulb or adding more lamps.

Supplemental lighting can be used for filling in shadow areas on the subject. For outdoor portraits a flash fill will reduce the harsh shadows in bright sunlight.

The use of reflectors to fill in shadow areas is a technique that is often overlooked by most Air Force photographers. It involves taking maximum advantage of the light that is already available. Ideal reflectors can be made cheaply through the use of aluminum foil or light colored illustrator board.

Occasionally you will want to stop subject motion. An electronic flash is best for this because of the extremely short flash duration, usually 1/1000 of a second or less. You should only use flash when such other techniques as blurring, panning or peak of action would not be as effective.

Supplementary lighting can be a valuable tool. The important thing to remember is to use it to duplicate as closely as possible, available light.

Portfolio

As a photojournalist, one of the more important tools you can have is a portfolio. A portfolio is visible evidence of your competence as a photojournalist. It is proof that you have done the job in the past and is the best indication of your potential as a photojournalist.

Since a portfolio is a reflection of the work of its owner, it stands to reason that it must represent your best work. Each photograph should be as near perfect in sharpness, exposure, and composition as possible. The printing must be top-grade, with proper contrast, and no dust spots or scratches visible. The cropping and size should show the subject to its best advantage. Be sure that your entries have variety. If all photos are of one general type of work, such as sports, you may give the impression that this is the only type of photography that you do well.

Your portfolio introduces you photographically to a new organization. By providing your new supervisor with an example of your work you can establish your credentials as a photojournalist. With your portfolio, plus your desire to work as a photojournalist, your chances are very good that you will be assigned to the photographic section rather than being placed in the laboratory to "find out what you can do."

The Air Force now has a program whereby its photographers can qualify for a nine-month course of instruction in photojournalism

at a major university. The competition for quotas in the course is very keen. The submission of a portfolio is a prerequisite for consideration.

Ask yourself, "What is the best medium to use in a portfolio? Should I use photographic slides, prints, or tearsheets (newspaper clippings)?" Any of these are acceptable but photographic prints are the most convenient to use because they can be collected in book format and are easy to present. Slides have a lot of impact but they can be awkward because of the requirement for projection equipment and a viewing area to present them effectively.

A portfolio demands ruthless editing. If you have any doubt as to whether a particular photograph belongs in your portfolio, then leave it out.

One of the best ways to compile a portfolio is to shoot specifically with the portfolio in mind. Give yourself an assignment in a specific area and photograph it. A steady effort of shooting for the portfolio will soon give you a wide selection to choose from.

After you have the basic portfolio constructed, you need to continually improve upon it with new ideas and photographs. Try improving on the shots already in the portfolio. To be useful to you, a portfolio must be ever changing and improving. If left alone, it soon becomes stagnant and outdated. Hopefully, your shooting will never get that way.

Remember, your portfolio identifies you as a photojournalist. It can help open the door to better jobs. It keeps you active as a photojournalist. It could be the determining factor in your selection for advanced training in photojournalism. Also, the military photographer of the year competition is judged by portfolio submissions. A good portfolio gives you credence. Build it wisely and it will serve you well and in many ways.

QUESTIONS

1. List the professional camera and processing systems used by a photojournalist.

2. Explain the advantages and disadvantages of these operations.

Sciences Branch
Lowry AFB, Colorado

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ROLE OF THE INFORMATION OFFICE

OBJECTIVE

Given a problem associated with the interrelationships of the photo lab and Information Office, and possible solutions, determine which solution would best solve the problem.

INTRODUCTION

The role of the Information Office is diversified. It varies from releasing information only to a military audience to external release of information to the general public through civilian news media, worldwide. At base level, the Information Office acts as the spokesman for the Installation commander and is charged with maintaining good relations with the local population.

INFORMATION

PUBLIC RELATIONS

The Air Force Image

Public relations can be defined as: Relating with the general public through publicity with the purpose of creating and maintaining favorable public opinion. In the Air Force, the public relations role of the Information Office is to insure favorable public opinion towards the Air Force and its members.

PUBLICITY PHOTOS. Today's highly sophisticated audience relates more readily to visual forms of communication; television being the most popular medium. It is a fact that more people are watching television than are reading newspapers. Newspapers, however, have the potential to reach a much larger audience. The Information Office needs the support of base photo labs to provide the visual aspect of communication to the base newspaper. In order to capture and maintain reader interest, the photography that we accomplish for the newspaper must be good enough so that newspapers can compete with other forms of communication. Photography for public release must meet two criteria; it must communicate and always portray the Air Force in a favorable way.

PUBLICITY STORIES. As we said before, we all enjoy reading about the joys and mishaps of others. Each of us has a genuine

interest in what our fellow man is doing. A motive for keeping the public informed of Air Force activities is to win their support. The general public constantly questions how the military is spending tax money. A good public relations program can help relieve any suspicions they may have. Stories and photographs about the Air Force and its people can be very persuasive. They keep the public up to date and informed about the Air Force and are also effective advertising for recruiting purposes.

EVENTS. Air Force sponsorship and participation in such events as open house, Armed Forces Day parades and activities, and nationally publicized sporting events to name a few, are excellent chances to improve public relations.

MEDIA

Air Force and Civilian Media

BASE NEWSPAPER. The base newspaper is the first line of media in the Air Force. Usually, this is the first place our photography is published. It is important for you to remember that many Information Office (IO) assignments are slated for wider dissemination than the base newspaper. Stories and photographs published in the base paper may be selected for release to higher Air Force echelons or for external release to local and national news media. Therefore, do not take these assignments lightly. You will get credit lines for your work whether it is top notch or mediocre. You will be recognized for your outstanding work and criticized for the bad. The incentive to do your best is great. Copies of base newspapers do get off base. They are also sent to other bases and higher headquarters. Sample copies of newspapers from all Air Force bases are forwarded for screening by the Secretary of the Air Force Office of Information, (SAFOI) on a regular basis. Remember, publication of your photographs in a base newspaper may only be the initial exposure of your work.

LOCAL NEWS MEDIA. The Information Office supplies local news media with public relations information. This information often is supplemented with photographs. Seldom are the photographs given a "by-line," but since the base paper usually carries the same photograph, credit has already been afforded. Since much of our work reaches the civilian population it is very important that it be of professional quality.

EXTERNAL AIR FORCE RELEASE PROGRAM. The Information Office is

tasked with supplying news stories and photos to newspapers and magazines nationwide. This is why extra copies are often requested of photos used locally. When making an external release, the IO usually has a short suspense and the photo lab should cooperate fully in getting the work done as quickly as possible.

INTERNAL RELATIONS

Developing Good Relations

RAPPORT. The development of rapport between the Information Office and the Base Photo Lab can be better effected if each understands the other's mission. Base Photo Labs are service organizations. They have no specific mission of their own except to provide all Base organizations with photographic services as needed. To accomplish their specific missions, a photo lab manager uses a priority system and work schedules to assure a steady work flow. Offices of Information are usually the photo lab's biggest customer, accounting for 20 to 50 percent of the work.

The photo lab manager and Information Officer should coordinate on all photographic matters that affect the accomplishment of their respective missions. The use of priorities, deadlines, and processing schedules are just a few of the items that should be clarified. Each manager should retain the flexibility to bend when requirements demand it. Photographers and writers must work together in accomplishing photojournalistic assignments that best communicate the intended idea. Information personnel must afford photographers lead-time, prior to photographic assignments, to permit research and proper planning. We must understand that in order to produce stories and photographs that communicate, we must first learn to communicate with each other.

HELPING EACH OTHER. Obviously, if teamwork is developed, the end product is enhanced and both sides benefit. Good photography will enhance every facet of the Information program. By helping each other we help ourselves. A better product reflects credit to the Office of Information and the photo lab alike.

PROBLEMS AND SOLUTIONS. Past relations between the OI and the photo lab have sometimes been poor. The key to the problem is lack of communication. This is ironic since the primary function of both organizations is communication through words and photographs. Here are a few examples of typical problems and how to solve them; one photo lab has an on-going complaint that the IO does not give enough information about assignments they want covered. In many

cases the photographer only received a date, time, place and person to contact on the scene. The photographer usually covers assignments without the help of a reporter. Photographic coverage required becomes an educated guess on the part of the photographer. Solving this problem is a simple matter of making it a standard practice for each photographer assigned to an OI assignment to coordinate photo requirements with the story writer, prior to shooting the assignment. Ideally, a reporter should accompany the photographer. This is not always possible and pre-assignment planning is very valuable when a photographer goes on assignments alone.

Another problem that surfaces from time to time is the situation where a reporter on assignment with a photographer suggests a certain camera angle and the photographer replies with: "If you want that camera angle, take the camera and do it yourself." This statement smacks of an uncooperative attitude. It must be remembered that when on an assignment, the photographer is working to satisfy the customer which is the OI. We should be open to all ideas and tactful enough to get our own ideas across. The reporter isn't necessarily dictating how the photographer will do his job. It's just that he has a real interest in getting the best product that will fit the story. If you don't think an idea will work, tell the reporter why. Understanding and cooperation get the job done.

A final area where problems sometimes evolve is in selecting negatives for printing. When a photographer first views his negatives (usually before the editor has seen them), he decides for himself which shots he would like to see in the newspaper. When the editor views the proofs he may pick completely different shots. This upsets most photographers. To solve this problem, have each photographer discard any technically bad shots before the job is proofed. These would be negatives in poor focus, subject's eyes closed, etc. The next step is to insure that the photographer and the editor screen the proofs together. This way the photographer can make a "pitch" for the shots he thinks are best. The use of a magnifier is helpful in determining facial expressions when negatives are nearly alike. This often precludes making prints that can't be used.

These are only a few examples of problems that can be solved. Effective communication eliminates most problems.

ROLE OF THE PHOTOJOURNALIST

Improving Relations

RAPPORT WITH THE EDITOR. Being assigned directly to an Information Office has some definite advantages for a photojournalist. Being where the action is keeps you in tune to what is happening around base. You get a better understanding of what the editor wants in the way of photographs. The editor quickly learns what your talents are and soon you begin to think alike. This results in a smooth operation and a better end product. Rapport does not happen overnight, it takes a long time to build a mutual understanding to the point where you have confidence in each other.

RESPONSIBILITIES TO THE EDITOR. As a photojournalist, you must strive to produce imaginative photography. Eventually, the editor will develop a trust in your resourcefulness. This trust will result in more interesting and challenging assignments for you and don't we all enjoy work that is stimulating and challenging? Our jobs as photographers in the Air Force have become dull. The artist within the photojournalist yearns for recognition and assignments that utilize his talents. The only way that a photojournalist can receive recognition is through the editor. Give him something worth publishing and you will get the recognition you deserve.

RESPONSIBILITIES TO YOURSELF. You have a responsibility to yourself as a professional to produce only your best work. The fate of military photographers is in jeopardy because the Air Force is considering converting to civilian positions or satisfying photographic needs through civilian commercial contract. Could the reason be that the Air Force is not satisfied with its military photographers? Hopefully, there will remain a place in the Air Force for those military photographers who are doing top-notch work. It may already be too late, but this remains to be seen.

Look around you and observe what the professionals are doing. Check their equipment. Notice the techniques they use, how they experiment with lighting and push processing techniques. What have you done for yourself to improve your skills? Are you pleased with the work you produce? These are questions you must ask yourself. If you don't like the answers, do something

about it. The fact is, you have already taken the first step by attending this course.

QUESTIONS

1. What has been the primary reason for lack of rapport between the Office of Information and the Base Photo Lab?

2. Define public relations.

3. Other than being technically correct, what two criteria must all photographs meet that are intended for publication?

Exercise

PROCEDURES

From the following example of a situation, determine the proper solution.

You are a photojournalist supporting an Information Office. You take good photographs on your assignments but some of the best shots are not printed in the base newspaper. Upon your investigation as to why, you find that the editor has had very little training in photography and cannot determine the best shots. What should you do to improve your situation and get your better photos published?

a. Give the editor only the pictures you feel are needed.

b. Discard all the bad shots and give the editor only the good ones.

c. Be present when the editor selects the photos and explain your feelings as to which photos are best and why.

d. There is no solution because the editor will always select the shots he wants.

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THE JOURNALISTIC SEQUENCE

OBJECTIVE

Given a situation relating to the journalistic sequence, determine what effect, if any, failure to follow the proper sequence had on the final product.

INTRODUCTION

Of all the many events that take place every day, some have great impact on our lives and others pass unnoticed. Because of the great amount of news to be covered, the news media must be highly selective on which events to cover and the depth of coverage to use on those selected. Some stories qualify for the front page while others are only good as fillers. The real question is simple, what makes news?

INFORMATION

THE EVENT

Idea

In most cases stories evolve from an idea. To be successful, the idea must be one that can be transformed into pictures. Remember, it is useless to pursue an idea unless you have a chance for success.

Your idea for a picture story may be a good one but you must decide on the scope of your idea. How will you apply it to a situation. The following example details the importance of limiting your idea. Sergeant Jones, a photographer assigned to the Washington D.C. area, had an idea for a picture story. Being familiar with the way paperwork can frustrate those who work in administrative offices he decided he would portray this emotion. He decided that the Pentagon would be a good place to cover. Researching the subject and writing a script were his first steps. After receiving clearance to take pictures, he shot his assignment according to the script. Proofs were made and upon evaluation he could not tie them together to make a story. Except for different faces, all scenes were similar. The approach to this picture story seemed logical, but Sgt Jones failed to contain or set parameters for his idea. He applied his idea to the Pentagon which is fine except that it is too broad of a subject and would require too many

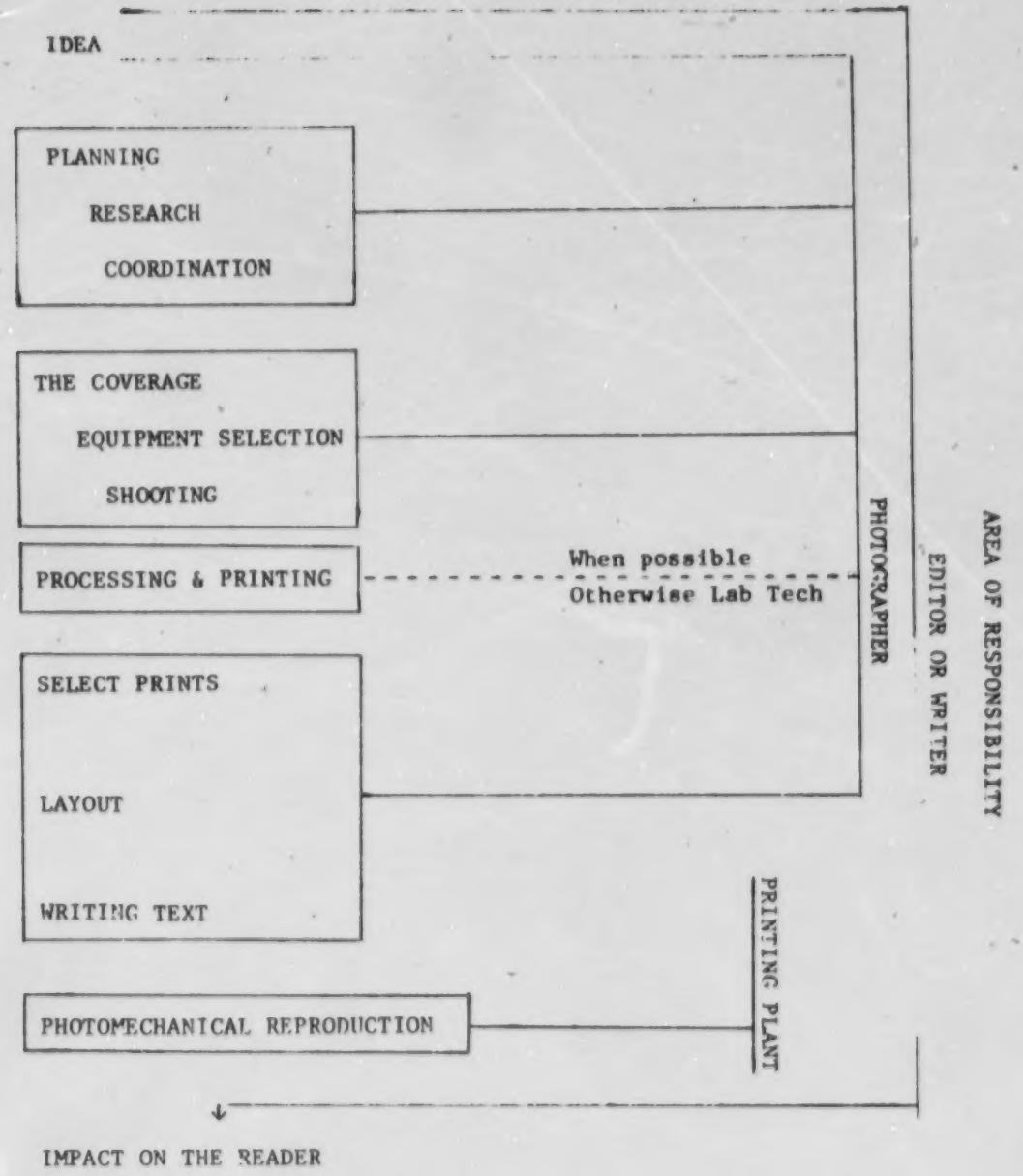

Fig. 1 Photojournalistic Sequence

photographs to cover it in its entirety. Instead, Sgt Jones should have selected one particular office within the Pentagon. Thus contained, his idea would probably have been successful.

A picture story, beginning with an idea, goes through several steps before it is presented to the reader. Figure 1 outlines the steps of the photojournalistic sequence.

Ideas for features can be your own or you may receive them in the form of an assignment. An idea may be suited to a picture series, picture story, or even a documentary. With the exception of spot news, your deadline is not immediate. This should provide you with enough time for researching your idea and planning the best course of action.

Planning and Research

Effective research and planning is hard work, but it pays off. Research your subject by compiling its history and background including personalities, time, place, etc. The file of past base newspaper editions may reveal some of the information you need. Analyze the information you have gathered in terms of probable reading interest.

The planning phase involves time phasing coordination, and a course of action in the form of a shooting script. The following are logical steps in assignment planning:

1. Prepare a script to include:

    a. Possible camera angles and compositional elements.

    b. Lighting, existing or supplemental.

    c. Shooting techniques that emphasize and support the idea.

    d. Planning for the unplanned.

    e. Planning of interviews with characters in the story.

2. Assure film processing and printing support.

3. Coordinate script with concerned personnel.

Part of planning is coordination between the editor or writer and the photographer. Each step of the idea should be discussed to assure the photographs will support the story. Without this

coordination, the photographer will waste valuable time and materials shooting pictures that will have to be reshot. A picture story must have continuity and a cohesiveness to communicate with the reader. Without these qualities reader interest will be lost.

THE COVERAGE

Equipment Selection

When selecting equipment and materials, match them to your assignment. There is no standard list to fit every assignment. Be sure to select and use only those items that you are thoroughly familiar with. It is extremely important to have technical mastery of your equipment so that you can devote all your efforts on the job to being creative. The following list covers important considerations when selecting equipment and materials for an assignment.

1. Select a camera for:
   - o Shutter speed range
   - o Ease of handling
   - o Speed of operation
   - o Film size
   - o Exposure capacity
   - o Focusing method
   - o Method of composition
2. Choose lenses for their:
   - o Ability to produce the desired image size
   - o Focusing control
   - o Ability to produce the desired perspective
   - o Speed

Completeness of Shooting

There are two ways to cover an event. You can document for

record by photographing the entire event from an overall view; or, you can photograph from the photojournalist's view and show the minute details of the event. The photojournalist's way is usually subjective because you try to portray for your viewers what you perceive of the event. In either case, coverage must be complete. Take enough shots to satisfy all requirements. You can never have too much coverage.

Multiple Photographers

From every photographer covering an event, you will have a different viewpoint of that event. In other words, each photographer will cover an event the way he sees it.

Processing and Printing

SPEED. Speed is the essence in news photography. Old news is not news. You must get your photographs into print before they lose their timely effect.

You can use many techniques to speed up the photographic process. High-energy developers such as HC-110, yield excellent results along with quick development. It is possible to ready a negative for printing in as little as five minutes plus drying time. If you are really pressed for time (spot news), you can skip the proofing step and print selected negatives while they are still wet. This practice should be used sparingly because negatives are very easily damaged when handled wet.

Rely on resin coated (RC) printing papers. They require a wash time of less than five minutes. Tonal quality and finish are excellent for reproduction. Stabilization type processing is fast, however, it is also quite costly. If cost is not a factor, this is a good method.

Selection for Printing

Your responsibility for the assignment does not end when you submit the proofs to the editor. The picture editor screens your proofs for effective coverage. Then you work with the editor and layout man in selecting and cropping for final printing. While final prints are being made, you assist in the writing of cutlines

and captions. Next, the assembled final layout is sent to the printer. Of course, the final step is to make the story available to the reading audience. As you can see, careful completion of all steps is essential so that the intent of the original idea is not lost. To insure no loss of communication occurs, the photojournalist must be involved in all steps.

Space is the most important commodity of a newspaper. Any space not committed to newsprint is available for advertising. This is where a newspaper publisher makes the most money. For you to have your work published over advertising, your work must be excellent. It is becoming increasingly difficult to get pictures published in size and quantity.

The size and quantity needed by the editor depend primarily on the available newsprint space and the importance of the event. Generally speaking, the use of modern offset printing equipment makes it possible for you to give your editor an uncropped print which can be cropped and enlarged or reduced during reproduction. This makes your job easier and faster.

Layout

Methods of actually laying out a picture story will be covered in a later text. It should suffice here to say that in the Journalistic Sequence the layout should, whenever possible, be accomplished by both the photographer and the editor, or writer as the case may be. This assures continuity and if any questions arise as to the use of any photos they can be resolved before publication.

Layout should be discussed during the planning stages of a story so that certain shooting techniques may be used to accommodate the actual layout procedures. Certain shots may require a specific angle to fit into the final layout. The photographer and editor should decide on this before any shooting takes place.

Writing Text

The text or copy writing takes place in two stages. The first stage is accomplished when the photographer takes down the information necessary to write captions. This is part of the photographer's job if a reporter is not present at the shooting.

This information must be accurate; Names and places must be spelled correctly; Dates and quotes must be correct. If the information the photographer obtains is inaccurate, then the story that is finally written will be inaccurate. Therefore, the writing actually starts when the first information is jotted down.

The second stage is usually left up to the writer. He takes all the notes and assembled information and puts it into a logical sequence. This takes a special talent few people have. A true photojournalist has developed his writing skills along with his photographic talents. The key word in writing is accuracy.

Once all the pictures and text are assembled and layed out, it goes to the printer for reproduction.

Photomechanical Reproduction

The processes through which your photographs are transformed into newsprint, are varied. For this reason we shall discuss only the standard engraving process.

Even a technically perfect photograph will suffer a loss of detail when reproduced on newsprint. Don't let this fact change your attitude about technical quality, because the poorer the original the poorer the reproduction will be.

Standard Engraving Process

In this process a photograph is copied through a lined grid known as a halftone screen. Halftone screens vary in range. Course screens are used when reproduction will be on rough textured paper such as newsprint. Finer screens are used for smooth textured paper such as that used in magazines.

The halftone procedure produces a negative image composed of a series of dots. The highlight areas of the halftone negative have a large dot pattern with middle tone and shadow areas having progressively smaller dot patterns.

As in any conventional negative, dense areas reproduce light and thin areas reproduce dark on the final print. The completed halftone negative is then brought into contact with a sensitized metal plate, usually made of zinc. This combination is exposed to strong light, creating a positive image on the plate. The heat

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from the light source causes the emulsion to congeal and adhere to the plate in direct proportion to negative density. The greater the density the less adherence.

The plate is then immersed in an acid bath which etches the metal whereever it is unprotected by congealed emulsion. After the first etching, the unetched areas of the plate are given a protective coating with a substance known as "dragon's blood." This protects these areas during subsequent etching baths (sometimes five or six) which are required to finish the halftone plate.

The finished plate is now ready for flat bed printing. The unetched, raised areas of the plate are coated with ink. The ink is transferred to the paper as if it were a rubber stamp. Roll presses require a matrix to be made from the plate. A matrix is a heavy sheet of paper-mache-like material. It is pressed onto the plate and it makes an exact impression of the etched plate. The matrix is bendable and can now be placed into a cylinder where molten lead is poured over it. When the lead cools it is removed and trimmed. This is then placed on the roll press for printing.

IMPACT ON THE READER

What is News

Why is a particular event selected as news? Because newspapers are in business to make a profit and they only print news stories that will sell newspapers.

The competition is very keen. Radio, TV and newspapers are competing with each other for your money, time and interest. The type of news that suits your reading needs sells their product.

There are seven criteria, any one of which qualifies an event as newsworthy. They are:

1. Timeliness
2. Proximity
3. Prominence
4. Probable consequences

5. Sex

6. Novelty

7. Humor

Timely Interest

The daily newspapers' greatest need is spot news coverage. In addition, they sometimes carry full page picture stories and features. The reading public is attracted to these full page spreads, and it is just good business to supply them. Technical advances have made it possible for pictures of news events to flash across the continent and around the world, making photo reportage available to the public within minutes after an event has taken place.

Documentaries on war or social and economic problems throughout the world are often covered by professional "staffers." Because of their skill as photojournalists, these events are brought before the public with tremendous emotional and visual impact. The mud, blood, and guts, as well as a jubilant victory in a war being fought on the other side of the world, are often brought before the public the same day the battle is won. But whether the professional photojournalist is a "free-lancer" or a "staffer," his pictorial reportage has become a part of our daily lives.

Indeed, photojournalism has attained the status of a unique and indispensable science; the skills are well defined. Graphic communication, as exemplified by the phrase, "A picture is worth ten thousand words," is the goal every photojournalist strives to attain.

Communicates or Not

It can be said that the photojournalist communicates an idea in much the same way a weaver makes a fabric. The photojournalist's skill in using photographic equipment can be compared to the warp of the weaver's loom. His ability to conceive an idea and then to express that idea by recording only those events which support his interpretation make up the pattern. In turn, the various compositional elements are comparable to the many threads which make up the texture of the fabric. To complete the comparison, the emotional and visual impact woven into the picture story dictate

the human response in much the same way colors, pattern, and texture punctuate the fabric for meaning.

Reader Interest

The extent to which the photojournalist achieves graphic communication is measured by the depth of the reader's interest. Reader interest must be excited to the extent that the reader looks until communication is complete. The reader must experience every emotion and feeling the photographer intended to portray in his photograph.

It is a recognized fact that pictorial communication is a potent means of persuasion. It can make or break the public image of a widely known personality, gain public support for a proposed program, or bring to the tenement dweller's sensibilities the sun, wind, and flowers of spring. The talented photojournalist can depict life in the midst of its flow, capture a thin slice of time out of history, or record action at the peak of intensity. The many varied effects of photojournalism as a means of communication are virtually unlimited.

In view of the creative abilities and potential power of a photojournalist, we might ask ourselves, "What kind of person is a photojournalist? First and foremost, the photojournalist is a person who understands people. He is a humanitarian in the true sense of the word. He recognizes human emotions and objectively interprets them, communicating the meaning of a situation with pictures as a reporter communicates with words. He employs personal diplomacy, tact, and persuasion, as well as a considerable amount of physical energy, in working with and directing his subjects so that he might capture the full meaning of an event. Where action is spontaneous, he reacts instinctively, anticipating the development of the action taking place. Above all, he is "in tune" with the situation at all times.

QUESTIONS

1. In what step of the journalistic sequence do you decide on lighting requirements for an assignment?

2. Why should you, the photojournalist, be involved with all steps of the journalistic sequence?

3. What happens when there is more than one photographer covering an assignment?

4. Name three factors that are used in deciding which events to cover.

Exercise

PROCEDURES

From the following situation, determine what effect, if any, failure to follow the journalistic sequence had on the final product.

You photographed an awards ceremony downtown. There were many city officials and high-ranking military members at the presentation. You spent many hours at the occasion and shot several good photographs. You were so busy taking pictures that you failed to take names of the individuals you photographed.

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LEGAL AND ETHICAL CONSIDERATIONS

OBJECTIVE

Given legal and ethical situations common to a photojournalist, ...ine which, if any, rule(s) of legal and ethical conduct were violated.

INTRODUCTION

The photojournalist, as an active and inquisitive member of society, must be aware of the many legal pitfalls that await him as he documents life around him.

INFORMATION

THE RIGHT TO PHOTOGRAPH

Your right to take a photograph, unlike the right to exhibit or publish, is almost unrestricted. Do not, however, make a nuisance of yourself by endangering or interfering with other people's activities. The aggressive photojournalist who shoves bystanders out of the way and discharges his electronic flash directly into people's faces is likely to end up with a black eye or, even worse, by defending his actions in a courtroom. The best course of action is to combine tact and firmness in the pursuit of photojournalistic endeavors.

To pursue the point further, you may take pictures as you like in a studio. The only restrictions are that you must comply with any local restrictions that apply to the operation of any business. (Example: licenses, building codes, blue laws, etc.) The greatest precaution you must take is insuring that your total operation is safe. Customers, models, agents, and all others are considered invitees and therefore are entitled to be protected from injury. If a model should slip on a faulty staircase or a customer receives burns from exposed heating pipes, you can be held liable and they can bring lawsuits against you or your business to recover for resultant injuries.

Out on the street there are virtually no restrictions to the taking of photographs so long as you don't interfere with the flow of traffic. During emergencies you may be properly restricted and ordered by police, fire fighting or rescue crews to move far enough

away from the scene so you don't injure yourself or interfere with their actions to save lives and property. This may seem very restrictive to the photojournalist who is trying to get the most effective shot. If you have established rapport with local police and fire fighting units beforehand, then you may be allowed to work in a little closer. The best way to insure that you come through with a good photograph of the event is to always have a telephoto lens ready when the need for one arises.

When entering onto private property, you are subject to all restrictions set by the property owner. The use of cameras or related photographic equipment such as flash, tripods, etc., may be restricted or prohibited at such places as museums, theaters, sports arenas, and restaurants. Be aware of any house rules and contact the owner to arrange exceptions to the rules when particular coverage is essential.

Legislatures and government agencies at all levels have made rules and passed laws that place limitations on photographic activities. These include restrictions on the copying of securities, money, stamps, legal documents, photography on government installations, or court cases. These are just a few of the limitations. Know the law and before proceeding, contact the particular information office of the interested agency to clear your way.

THE RIGHT TO PUBLISH OR EXHIBIT PHOTOGRAPHS

Legal and Ethical

Once the photograph has been taken, the big question is whether you can publish or exhibit it. Normally, there is little difficulty when the photograph is a scenic or a parcel of property. Photography of people, however, involves the right to privacy. The right to privacy is the right to be left alone. An invasion of privacy may arise when an unauthorized photograph of a subject is used for advertising, purposes of trade or in connection with a fictional story. An exception is that an individual usually cannot claim an invasion of privacy if a photograph is connected with current news or articles of an informative or educational purpose.

Using the aforementioned guidelines, you could not release a portrait of a young lady to a bread company for advertising purposes without her permission. Nor could you use your favorite picture of a man smoking a cigar to illustrate a fictional account of rum running during prohibition. If an individual's picture is taken during a raid on a "bookie" operation, he can't complain when

he sees it spread across the newspaper because this is current news. The lives of public figures are constantly being scrutinized but the famous have had little success in staying such intrusions. Articles about old figures in the news such as an update on the life of a former child prodigy is news of interest to the general public.

Some courts have held that if a photograph used in an educational article would be offensive to ordinary sensibilities, the person involved may have a cuase of action. In Leverton vs Curtis Publishing Company, the court held that a child has a case where a brutal photograph of her lying on the street following a hit-and-run accident, though originally of current news, was improperly used in a general article regarding reckless pedestrians where there was no proof that the child was careless.

The courts must continually balance the desire of people to be left alone with the legitimate public interest in all facets of current events.

LIBEL. Libel causes a loss of respect by the community towards the victim. A photograph either intentionally or through distortion or by its connection with a caption or article may injure the reputation of the subject by bringing the subject into ridicule, hatred or contempt. A picture that imputes crime, low morals or behavior which isolates the subject from the community is considered libelous.

COMPARISON OF LIBEL AND SLANDER. The terms libel and slander are so closely related that they are often confused.

Slander is the utterance or the spreading of a false statement or statements, harmful to another's character or reputation. Legally, slander is spoken as distinguished from libel, which is written. Libel is considered to be more lasting and damaging than slander. Since libel is more commonly brought to court, we will discuss it further.

For a photograph to constitute libel, it must be published, because mere possession of the offending picture is not sufficient. The term publication, however, is very broad and includes showing the picture to another or placing it on display where people are likely to view it. Mistaken identification may also result in libel. A caption identifying Mr. John Smith as a criminal coupled with a picture of the wrong John Smith would be actionable. Truth, though not a defense to an invasion of privacy action, is a defense to libel in a majority of states though a few hold that even truth is not enough where the libel is malicious. Many photographers are under

the impression that a photograph is always truthful, but photographs do create distoritons that may unintentionally make any person look ridiculous.

Photojournalists in particular should be concerned about the method of presentation of their photos. While the original picture may not have been libelous, if it is retouched, or accompanied by a particular caption or article, it may become libelous. This is the great danger in using stock photos, or, for that matter, any photograph where there is not a model release for each identifiable person in the photograph. Even the use of a photograph of a building may be actionable. For example, the picture of a store connected with an article about the sale of illegal imports.

Model Release

A model release in many states may be oral or written. The written release, however, is much preferred as it leaves no doubt as to the intentions of the parties. Furthermore, many magazines, newspapers, advertising or picture agencies require a release to be submitted with the photograph. A model release represents the consent of the subject to the use of the photograph. The subject's consent need not be paid for, but it must be freely given. In the case of a minor, the parent or guardian must sign the release. A model release should be very broad in coverage permitting the use of the photograph for any purpose, such as for advertising or fictional stories. Failure to have a very broad release may cause problems where the photo is retouched and, therefore, quite different than the original or it may be used in a completely different way. (An example of a model release is on the following page.)

Ownership of a Photograph

THE MILITARY PHOTOGRAPHER. Who owns the photographs that you take? The general viewpoint is that the customer or employer owns the photograph in the absence of an agreement to the contrary. In the business of portraiture, the custom is that the customer owns the photograph but the photographer retains the negatives though he may not use them except to make reprints at the request of the original customer. This is a business arrangement that gives the photographer the opportunity for additional sales. In the ordinary employment situation (your employment with the military is included), the employer retains the ownership of all photographs taken during the course of the photographers' employment. In the military, this broad view may apply to both "on" and "off" duty, particularly when the photographs are of any military activity. The use of personally owned cameras and photographic equipment are at the option of the military photographer but do not alter ownership of the photographs.

An important aspect of ownership is the securing of a copyright. There are two types of copyrights: Common law and statutory. Common law copyrights protect one's creative work without registering it prior to publication. It is wise to obtain copyright protection by registering your photographs with the United States Government prior to publication. Once publication takes place, another registration of the photograph is necessary. You may also publish without prior registration by having the symbol © or the abbreviation copr. accompany the publication and then register the photograph. The best way for a prolific photographer to protect his photographs is to group them into a loose leaf binder and file the necessary copies with the government, thereby protecting a number of photographs at once. Failure to properly protect yourself may result in the copying of your original work without recourse. Remember that your work must be an independent creative effort in order to obtain a copyright.

SAMPLE MODEL RELEASES

In consideration of my engagement as model, upon the terms hereinafter stated, I hereby give X, his legal representative and assigns, those for whom X, is acting, and those acting with his authority or permission, the absolute right and permission to copyright and/or use, re-use and/or publish, and/or republish photographic portraits or pictures of me or in which I may be included, in whole or in part, composite or distorted in character or form without restriction as to the change or alterations from time to time, in conjunction with my own or a fictitious name, or reproductions thereof in color or otherwise made through any media at his studios or elsewhere for art, advertising, trade, or any other purpose whatsoever.

I also consent to the use of any printed matter in conjunction therewith.

I hereby waive any right that I may have to inspect and/or approve the finished products or the advertising copy or printed matter that may be used in connection therewith or the use to which it may be applied.

I hereby release, discharge, and agree to save harmless X, his legal representatives or assigns, and all persons acting under his permission or whose authority for whom he is acting, from any liability by virtue of any blurring, distortion, alterations, optical illusion, or use in composite form, whether intentional or otherwise, that may occur or be produced in the taking of said picture or in any subsequent processing thereof, as well as any publication thereof even though it may subject me to ridicule, scandal, reproach, scorn and indignity.

I hereby warrant that I am of full age and have every right to contract in my own name in the above regard. I state further that I have read the above authorization, release and agreement, prior to its execution, and that I am fully familiar with the content thereof.

Date . . . . . .
Name . . . . . .
Witness . . . . . .
Address . . . . . .

I hereby affirm that I am the parent (guardian) of (name) and for value received and without further consideration I hereby irrevocably consent that each of the photographs which have been taken of him (her) by (name of photographer) and/or his (her) assigns may be used for advertising, trade, illustration, or publication in any manner.

. . . . . .
(Name of parent or guardian)

. . . . . .
(Date)

There is action you can take if your film or photographs are damaged through the acts of others. For example, the photographer who relies on an independent lab may bring suit when his film has been processed improperly unless that laboratory can clearly establish that the photographer understood that their liability was limited only to the cost of replacing the film rather than the market value fo the photographic images lost. The photographer in an effort to win his case, must be able to establish that the film was originally good by showing photographs from film having the same batch number. To prove the market value of lost images, he must have records of prior sales of similar pictures or a customer contract. Along these same lines you should fully insure your work at its market value whenever you are mailing or shipping it.

Hopefully through this review, you now have a better understanding of your rights and obligations as a photographer. It is a good practice to retain legal counsel to advise you of existing laws pertinent to the jurisdiction that you are operating in.

Ethical Conduct

MILITARY. As a military photographer your conduct is set by military regulations and codes of conduct. These range from Uniform Regulations to Customs and Courtesies. The military photographer is not generally thought of as that overbearing individual who pushes people aside to get a photograph. You will cover most assignments alone having no competition in getting the best shot. It is, therefore, customary to be polite and unobstrusive. This is not to say that when it becomes necessary to direct the action of the subject, the military photographer should shy away from his job. There are times when you must take charge of a situation but do it in a courteous manner.

CIVILIAN. A civilian photojournalist's conduct on the job is not that different from the military. People appreciate others who are polite and considerate of others feelings. By using a little tact you can get yourself into almost any situation without employing bullying tactics such as stabbing people in the back with your telephoto lens or stepping on toes to get to a news breaking event. There will be times when valor becomes the better part of discretion. When you must get situated to get the shot you want it becomes necessary to push through a crowd. Be cautious when employing this tactic unless you happen to be 6'5" and weigh 240 pounds.

Whether or not to shoot a particular situation is at your discretion. If you feel you must make record of an event no matter how gruesome or revolting it may be, by all means shoot it. The decision whether to publish it can be made later. If it's important enough for the general public to be informed of, then the publisher is obligated to print it. An example would be a picture of a drowning victim. The picture in itself may not be in the public interest but if the accompanying story points out that the victim drowned because of inadequate safety practices at the public place where the drowning occurred, then the public is jolted to take action which could save lives in the future.

MILITARY RULES AND LOCAL POLICIES

The Air Force has regulations governing all aspects of photography. Refer to them as needed. Some situations may be peculiar to the local area in which you are assigned. Contact the office of the Staff Judge Advocate for interpretations and answers to questions concerning the legality of your photographic undertakings. Remember to check it out before proceeding. Being your own lawyer is not in your best interests. Let the legal professionals decide for you.

QUESTIONS

1. What is the major distinction between libel and slander?

2. Who owns the negatives and photographs that you take of official functions?

3. What is the purpose of a model release?

4. How can you prevent someone from copying your creative work?

SUGGESTED READING

"Photojournalism" by Rothstein, Pages 205 thru 215.

Exercise

Read the following situations. Determine which rules, if any, of legal and ethical conduct were violated.

An NCO was photographed in uniform at the NCO Club. He was sitting at the bar drinking. He was not obviously drunk, however, the base paper used the photograph in an article on drug and alcohol abuse.

Which rules, if any, of legal and ethical conduct were violated?

You plan to enter a local photo contest with a picture story depicting human emotions. Some time ago you covered a fire in the housing area. Among your pictures published in the base paper was a shot of a father grieving over his injured son.

If you include this shot in your picture story, have you violated any rules of legal or ethical conduct? If so, which ones?

PROGRAMMED TEXT

G3AZR23152 001

Technical Training

Still Photojournalistic Techniques

BLOCK II

PEOPLE PICTURES

March 1978

USAF SCHOOL OF APPLIED AEROSPACE SCIENCES
3430th Technical Training Group
Lowry Air Force Base, Colorado

ATC FORM 214 (JAN 78) OBSOLETES ATC FORMS 214, MAY 69, 522, NOV 63 AND 523, MAY 71. STANDARD COVERSHEET

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-II-1
March 1978

PRE-EVALUATION PICTURE STORY

OBJECTIVE

Plan and produce a picture story consisting of five to seven photographs that tell a story. Expose, process, and proof a minimum of two rolls of B & W film. Select the best five to seven shots and make two prints each, any size up to 8 X 10 in (20 X 25cm). Turn in the proofs and prints for class critique and Instructor Evaluation. Prints must be technically correct and editorially acceptable.

INTRODUCTION

Photojournalism is relatively new in the military. Our first objective is to determine your present photojournalistic abilities. In the Air Force, two-thirds of our photography is "record photography" and the other third is photojournalism. Record photography is the accurate, overall recording of events, whereas photojournalism is the recording of the minute details of events. This point is emphasized throughout the course.

Approach of the Photojournalist

You may be objective or subjective in your approach to your subject. When you are objective, you record the subject as faithfully as possible. You present the subject for the viewers own interpretation.

When you use the subjective approach, you engage your own feelings into your work. You approach your subject from the standpoint of your reactions to it. You want the viewer to feel as you felt when you photographed the subject. In this approach the viewer sees what the photographer perceived when making the photograph.

To photograph the abstract, you must use the subjective approach. The abstract involves feelings, thoughts, and emotions rather than fact.

A photographer that captures an abstract idea or emotion conveys to the viewer something with which he can identify. It stimulates the imagination and causes the viewer to react emotionally.

You must understand what abstract elements cause people to react and then you must see those elements in a subject and react to them

yourself when creating a photograph.

You must see beauty and ugliness, feel love or hate, wonder at the great and small, and sense and appreciate your own emotions.

To communicate the abstract in a photograph, you must develop and use your own sensitivity. The more you use it, the better your photographs will become. They will become a successful relfection of your experiences and emotional nature. The more you use your emotions in creating your photographs, the more your viewers will become involved with them.

Composition Review

Since the personnel selected to attend this course have had varying degrees of experience in photography and/or journalism, we feel it is appropriate to conduct a review of the basics of composition.

Good composition does not just happen, it has to be created. Poor composition on the negative can sometimes be corrected during printing, but you should remember that composition is primarily your responsibility, since you are the person behind the camera.

There are many possible reasons for an unsuccessful photograph. The biggest cause for failure however, it poor composition.

Cameras don't take pictures, people do. You, the photojournalist must observe and analyze the situation and then react according to the way you feel about it. Although to observe is to see, much more is expected of you. You must think about what you are observing. When you first look at a situation, try to sum up its overall message or meaning. The only way to be sure that you can successfully complete your photo assignments is to develop your ability to observe.

How can you train yourself to be observant? By practicing. When you go on an assignment, first look at the entire scene. Observe the subject and everything around it. Then evaluate each element within the scene and determine its relationship to the subject. Ask yourself these questions: "Does the background detract from the stature of the subject? Would it improve the photograph if extraneous objects are eliminated?" Be alert and mentally select the best camera position and angle that includes only those elements that enhance your subject. Be alert to everything. Anticipate the action and react quickly to get the shot that you want. Being in the right place at the right time does

not always happen by chance. More often than not, it is the result of your visual awareness and ability to observe and react.

But there is more to picture taking than merely preparing for a shot. The real test of your artistic ability occurs when the exposure is made. Have you arranged line, form and mass within the photograph to produce a pleasing effect? Each photographer can be identified, to some extent, by his style in much the same way that an artist is identified by his work. The work of many photographers excites the viewer because beauty of form and line are portrayed. They have developed their ability to observe beauty in a scene and to express this beauty in a photograph. You can also develop this same ability through experience and perhaps you will develop your own style.

There will be times when you will want to enhance or even create, a mood, sensation, or emotion for your viewers. For example, suppose you perceive the beauty of line and form, and the mood of a mist-shrouded harbor. You must use your skill and knowledge to capture on film, the placid serenity of the lines of the tall masts above the fog enshrouded boats. In another instance, you might photograph the sharply chiseled features in a character portrait, so that the finished product has a cold, stone-like, sculptured appearance. This is your interpretation of what you perceived. You can enhance your work further by making solarized or bas-relief prints.

NOTE: To make a solarized negative, expose a partially developed negative or positive to light. The degree of solarization depends upon several variables; initial exposure, exposure after partial development, and the intensity of the light used for the second exposure. You can solarize the negative and/or the print depending on the effect desired.

Make a bas-relief print by superimposing a positive and negative image, emulsion-to-emulsion and slightly out of register.

Your success in communicating ideas with pictures depends upon your knowledge of the elements in a photographic scene and your ability to control them and use them to your best advantage. Most of these are given in the following paragraphs.

Exercise 1

Answer the questions in this exercise, then check your answers at the top of the next page. If your responses are incorrect, study

the material again.

1. To photograph the abstract, you must use the _____ approach.

2. The main reason a photograph fails is _____.

3. How can you train yourself to be observant?

CHECK YOUR ANSWERS AT THE TOP OF THE NEXT PAGE

Exercise 1 Answers

1. Subjective

2. poor composition

3. practice

LIGHTING CONTROL. For scenes where lighting can be controlled, choose low key lighting when you want to emphasize an ominous situation or sinister mood. Use high key lighting when you want to create an unreal quality. Use crosslighting to emphasize depth, perspective, or subject texture.

LEADING LINES. Leading lines draw the viewer's attention immediately to the subject. To be effective, they must lead into, not out of the picture. Almost anything can be used for a leading line such as a road, a shore line, or a fence. Photograph from the appropriate angle so that leading lines lead into the picture.

BACKGROUND. The background of a scene is the last element you see when taking a photograph and it is the first thing you notice when you make a print. Before you snap the shutter, take a good look at the background. It may add to the composition or if cluttered, it can be very distracting. For example, a telephone pole "growing" out of your subject's head is definitely distracting. Make sure that you have good separation between your subject and the background. If the subject and background are nearly equal in tone and contrast, they will appear to blend together, making it difficult for your viewers to pick out the subject. Remember, a good background is one that does not conflict with the subject. If the background is cluttered or does not relate to the subject, then make it indefinable by placing it out of focus. Retain those background elements that relate to the subject such as a shot of a famous chemist before a subdued background containing an array of laboratory equipment. This is characteristic of the subject and it adds to the composition.

FOREGROUND. Like the background, if the foreground does not contribute to the photograph, then eliminate it. A foreground should lead toward, relate to, or frame the subject. It must in some way emphasize the subject or the purpose of the photograph. The foreground can be an effective part of composition, but you must carefully evaluate it for effectiveness.

CAMERA POSITION AND ANGLE. Select a position that enhances the subject and purpose of the photograph. An unusual angle may achieve the greatest viewer interest. You might select a camera position and angle which includes a large area, or for more impact you could, depending on the situation, move in for a close-up shot. Your judgement is always on trial. For instance, how would you handle an accident scene involving a child, a tricycle, and an automobile? You could use a camera angle and position that shows the scene framed through the crumpled tricycle with the tricycle out of focus and the scene sharply in focus. For another shot of the scene, you might show the dented fender of the automobile in the foreground with the legs and feet of a policeman on the other side, in the background. For the center of interest in a picture story, you could photograph the grief-stricken mother on her knees, bending over a covered stretcher. Only a well-selected camera position and angle can produce a one-shot story.

SUBJECT IMAGE SIZE. The subject image size provides the "punch" in the picture. This does nto mean that the subject should always be the greatest mass in the photograph, nor should it be the smallest mass. This depends upon the added impact that is needed to make the picture a winner. Here again, final judgement is up to you.

TONE AND BALANCE. Tonal separation of a subject from its surroundings tends to isolate, identify, and emphasize the subject. If tonal separation is not good, reproduction is difficult. You must also be sensitive to the effect of balance in composition. Without it the photograph seems insecure. You can often improve balance in a photograph by the use of leading lines. When you evaluate a scene for balance, you should ask yourself; "Does the picture look right? Should something be added to the scene? Should something be removed?"

IMPACT. The impact of a photograph is measured in terms of its effect upon the sensibilities of the viewer. It can produce a given emotion, feeling, or mood. All photojournalists should try to produce photographs that contain maximum impact; excite the reader; promote the greatest reader response; and tell the story without providing additional information. When this occurs, communication is complete. The pictorial composition should excite the viewer without resorting to sensationalism or insulting his intelligence.

PURPOSE. One of the most important things a photojournalist should remember is to never take a photograph without a purpose. If you are reporting on a house fire, you should only take those pictures which

graphically portray the incident. You might photograph the fireman and apparatus in action. By portraying grief or fear, you might try to induce readers to sympathize with the people who have lost their home. The incident should be portrayed with all the intensity and sensitivity that you can put into each shot.

Although the nine points we have just mentioned are perhaps most important, you should also be aware of the following:

Form. It should be simple and bold.

Pattern. Rythm and repetition can add interest to a display.

Spontaneity. This is truly one of the keys to successful photography.

Contrast. You can add substance to your photograph and make it dramatic through the interplay of light and shadow.

Simplicity. Promotes visual impact.

Texture. Adds life to the photograph.

Depth. Can be created by using crosslighting, or by including an object in the foreground to frame the picture and lead the reader's eye to the subject.

Detail. Detail adds realism and character.

Motion. Although action may be stopped in a photograph, apparent motion adds life to the picture.

There are many times when you are unable to maneuver into the best position to get a particular shot. You may have to shoot over the heads of people or you may not be close enough to get a proper image size. Some of these problems can be overcome during printing. The extent of correction is usually limited to eliminating undesirable objects in the background or foreground or to controlling image size.

It is common practice to tighten up on a subject. That is, to exclude everything but the elements needed to convey the message of the photograph. Sometimes tonal separation can be improved by dodging during printing. Also, intelligent cropping can often rescue a shot that is otherwise doomed. Although printing techniques

may be used to improve composition, they should never be used as a crutch. You should make every possible attempt to compose in the camera. The next time you go on an assignment, remember the following tips for good picture taking:

1. Have some goal in mind before you go out to shoot.
2. Think first and shoot fast.
3. Plan ahead, be at the right place at the right time.
4. Isolate for impact, see it simple and see it big.
5. Take it from above, below, near and far.
6. Don't let foreground interest become the main interest.
7. There is more than one picture in every scene.
8. Don't let your subject "mug" the camera.
9. Place the center of interest off center.
10. Frame for impact.

The Picture Story

A picture story is, as the name indicates, a story expressed in pictures. All picture stories are essentially the same, although each may vary slightly in form, style, or content. All have a beginning, a peak of interest, and an ending. In many ways a picture story is comparable to a written essay, or a full length feature. The major difference is that the picture story communicates with pictures instead of words.

The picture story lends itself to many styles. It can be a brief sequence of shots or an extensive picture essay. It can be carefully arranged and posed to achieve a desired effect, or it can be recorded naturally and informally. Because of its versatility, you are afforded considerable freedom of expression.

A picture story can be used to present information, ideas, emotion, or action in a way that allows the viewer to choose his own pace. Whether the series of events depicted took place over a long period of time or occurred simultaneously, the viewer

is able to study the series of photographs at his leisure. Nothing is more effective than a photograph in recreating an event. The viewer's attraction to a picture display seems to be a natural human response. Why are people attracted to TV and motion pictures? Perhaps it is because the viewer has a sense of participation in the events taking place on the screen. In many cases the action is so realistic that the viewer becomes emotionally involved.

The same can be true of the pictorial narrative. There seems to be a strong attraction that causes the reader to mentally partipate and identify himself with the presentation. The popularity of pictorial magazines proves this theory. Today, the more progressive newspapers are using an adapted form of the pictorial narrative. In all areas of modern photojournalism, the picture story plays an increasingly important role.

Although the picture story is a relatively new means of communication, it can be the most effective. It can be used to present a detailed account of a newsworthy event, or it can take the form of a feature story depicting a noted personality or an aspect of contemporary life.

Today, newspapers and magazines use picture stories in three different ways: first, is to use a combination of captions and cutlines along with the related pictures to tell a story. With this technique, the pictures tell the story, while the captions and cutlines merely elaborate upon the presentation. The second way uses a series of pictures telling a story, introduced by a single headline type of caption. Finally, the third way uses pictures that are subordinate to the narration, throughout the text of the written story.

Planning a Picture Story

Now that you know what a picture story is, let's discuss how it is created and developed by the photojournalist and the publisher. The process of creating the picture story begins with an idea. The idea includes a specific story topic that will appeal to the viewing audience. Unlike a spot news item, the picture story is designed to convey a message that will appeal to the experiences and interests of the majority of people. You must take care to keep the main idea within well defined limits. Here is an example of limiting the idea. To make an in-depth photographic narrative on a university it would require extensive planning and a considerable amount of time to execute.

Such a massive task may not be suitable for treatment as a picture story. To correct this, you could single out a specific course within the university to help reduce the complexity of the task and place it within workable limits. If you do not limit your idea, you endanger the effectiveness of the end product.

RESEARCH. Now that you have an idea for a picture story and have set it within certain limits, the next step in planning is to research the subject. Talk to the people involved. Learn what to expect on the scene so that you can plan your shots. By identifying key reader interests, you may reveal the type of lead-in shots you should take. Research is essential to good planning.

THE SHOOTING SCRIPT. To maintain continuity in your picture stories you should always prepare a shooting script. A shooting script provides added assurance of your success on the job. It serves you in much the same way that a planned route through a busy metropolis serves the unfamiliar traveler. A script is a life saver in a maze of action and confusion during the assignment.

The content of a shooting script should specify camera angles, lighting, and subject arrangement. It may contain detailed instructions for staging an event, or it may contain only general information for an uncontrolled event. In either case the shooting script should only be considered as a guide, subject to change as is dictated by the actual situation at the shooting scene.

When on assignment, you can "wager your lenscap" that an unplanned incident will occur. Be alert and aware of everything happening around you on the actual assignment. An unplanned incident could result in your best shot. To catch an unplanned shot and then continue on with the script, is a mark of the professional photojournalist.

While shooting the assignment, you should keep one important thought uppermost in your mind. That is the need for continuity of the theme or idea. The script you write helps to correlate the picture with the narrative, but it is up to you to make sure that you do not stray from the central theme. Continuity holds the story together and makes it easy for the viewer to understand. It could be referred to as logical progression because it causes the viewer's thoughts to progress naturally from one photograph to another in the picture story.

Through the use of good planning, the elements of composition will be fused together in such a way that understanding and communication are effortless for the viewer. Some of the principles

of continuity are:

1. Repeated identity. (The same subject appears in every photograph).

2. Chronological development. (Proper time sequence).

3. Evolution. (The story is developed with respect to time and space such as a "how to do it yourself" story).

You also maintain continuity by using one theme throughout the picture story. For example, a story about a poverty striken area should emphasize poverty in every picture. Although old buildings and starvation are prominent throughout the picture story, the people doing the suffering are the main theme.

There are other things to consider when planning the assignment. How many shots should you take? The complexity of the assignment has some bearing on this factor. Remember this - you can always take too few shots but you can never take too many. Film is relatively cheap so don't let its expense be a factor on how many shots you take. The publication space for your story may be limited to six photographs, but if you take thirty-six shots you have a wide selection to choose from, making your chances for a quality picture story a lot better.

Remember, if you want to be a successful photojournalist, you must produce photographs that are published. If your pictures, or picture stories remain unpublished, it may be for the following reasons:

1. The image size was either too small or too large.

2. You did not use a good camera position.

3. The subject arrangement was inappropriate.

4. The background was distracting.

5. The foreground was distracting.

6. Tone and balance were unsuitable for publication.

7. The photograph lacked impact.

8. The photograph failed to communicate.

9. The event or idea was of too little significance.

Another aspect of photojournalism is taking notes while on the assignment. You can do your own note taking or if you have an assistant, have him take them. Write down the where, when, why, what, who, and how of the story. This will provide you with the information from which to write your captions, cutlines, and story material. The information must be accurate, so don't trust your memory. Events have a habit of unfolding rapidly and activity becomes so hectic that it is very easy to forget the details.

Layout

Once you have shot your picture and the negatives you selected have been printed, the next step is to lay out your story into a pictorial display. First, select the key or lead picture which is also known as the "eye" catcher. This photograph should immediately catch the viewer's interest and lead him to look at the rest of the display. It must have great impact and should express the central theme of the story. In most cases this is the most powerful and dramatic picture in the story. Place it in the most prominent position and generally speaking it should be larger than any of the other photographs. Arrange the remainder of the photographs so that they elaborate or expand upon the idea established by the key picture. When all the prints are arranged correctly, the finished product will have a harmonious appearance.

The picture story is an effective form of graphic narration. It can be presented as a picture series, a picture essay, or a picture feature. It can be used to depict just about any aspect of life. The picture story begins with an idea and after much thought and planning, it is recorded on film and finally organized into a photographic display. You, the photojournalist, are the key to the success of your picture stories. You alone, have the freedom to praise, analyze, or condemn the subject of your picture story. You can make a picture story say without words, what you feel. When your message is clear and effectively conveyed to your viewers, your mission as a photojournalist is a success.

The following list of Do's and Don'ts for photojournalists will be helpful to you in completing this and other assignments within the course:

DO	DON'T
1. Study the basic principles of makeup--unity, balance, contrast, emphasis--in journalism books, textbooks, and specialized books on headlines, makeup, and typography.	1. Use an attention-grabbing headline that is ornate, illegible, or too big for the space; usually it should be small enough to be shifted as the makeup dictates.
2. Simplify headlines so that type combinations are legible, attractive and harmonious.	2. Tolerate smudgy printing.
3. Use headlines in caps and lower case, avoiding all cap headlines for important points and small headlines for small points.	3. Print tombstone headlines, label headlines, or copy blocks without headlines.
4. Plan the makeup of each page carefully avoiding continued or "jump" stories and headlines.	4. Express personal opinions in copy.
5. Count headlines carefully so that the lines are about the same length or vary not more than one and one-half units from line to line.	5. Continue a copy block to the right of the headline at a point higher than the headline.
6. Vary the makeup from page to page--not to play with patterns--but to express the best judgement of content.	6. Use "say nothing" headlines which fill space, but do not assist in telling the story.
7. Use only photographs that are technically good--clear, sharp, accurate.	7. Express personal opinions in headlines.
8. Use only photographs pertinent to the story that you are telling on that layout--avoid an attention-grabber just for the sake of display.	8. Allow prepositions to dangle at the end of any line in the headline.
9. Plan your shots so they have a place in your story.	9. Use photographs just to fill space.

10. Stress action pictures which tell the story effectively.

10. Assume that everyone who participates in an activity must be in a picture.

11. Insist that copy be rewritten if necessary, to conform to the standards of good writing.

11. Shoot random shots to fill space.

Exercise 2

Answer the questions in this exercise, then check your answers at the top of the next page. If your responses are incorrect, read the material again.

1. The most neglected area of a photographic scene is the _____.

2. If you have a subject in a red shirt stand in front of a green shrub, what, if any, problems might you run into?

3. A good shooting script helps you maintain _____ in your picture story.

CHECK YOUR ANSWERS AT THE TOP OF THE NEXT PAGE.

Exercise 2 Answers

1. background

2. tone will be a problem because red and green will record almost the same shade of grey on black-and-white film. Filters could help.

3. continuity.

MISSION

EQUIPMENT AND SUPPLIES

	Basis of Issue
35mm camera set	1/student
Electronic flash	1/student (optional)
Nikor tanks and reels	As needed
Projection printer	1/student
Contact printer	1/4 students
Paper, printing	As needed
Film, bulk	As needed

PROCEDURES

1. Develop a story idea you would like to tell photographically. It might be one you have previously done for your base paper. Do what planning you would normally do and go about your shooting as you would back at your base. We will help you in any way we can; finding a location or area that is unfamiliar to you due to not having been to Lowry before.

a. Determine a frame for the idea. Contain the idea within workable limits.

b. Analyze the reader audience. Make your idea interesting to your reader.

2. Research the story idea considering the following:

a. Background and future.

b. The story area. The individuals involved.

c. The expected and, possibly, the unexpected.

3. Plan and prepare for:

   a. Key shots, lead pictures and impact.

   b. Camera position and compositional elements.

   c. Continuity and logical progression.

   d. Lighting.

   e. More than adequate coverage.

   f. A dominant theme throughout.

4. Planning the layout.

   a. Select key or lead picture.

   b. Select other photos that elaborate and expand upon the theme.

   c. Size photos for layout impact.

   d. Arrange in pleasing balanced order and mount.

Answer the questions in this exercise and take it to your instructor for evaluation. He will give you further instructions at that time.

1. What in your opinion, is the reason for a pre-evaluation picture story?

2. Explain why good planning is essential to a good picture story.

3. The photo that should set the pace for your picture story is the _____.

4. Should you change your shooting script while you're shooting a picture story? If yes, explain why.

5. Why should you vary the makeup of the pages of your picture story?

6. Explain why your story needs a lead picture.

Instructor eval_____

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-II-2
March 1978

MAN ON THE STREET

OBJECTIVE

Produce a minimum of five photographs each, of eight people selected at random. All photographs will be taken with a normal lens, and should cover no larger than a head and shoulder area. Process and proof film. Proof sheet will be turned in for critique. Print one print up to 8 X 10 in (20 X 25cm) size of the best photographs of each subject. Prints must meet Standards of Instructor Evaluation.

INTRODUCTION

As a photojournalist, you will frequently have to work with people whom you have never met before. Since one of your duties is to photograph people, you must have an understanding of your subjects and be able to relate to them. You have certain responsibilities to your subject. You are taking up their time so you should not waste it. Know what you want before you approach your subject and have the technical ability to get your shots in the minimum of time.

DIRECTIONS

Study the following section entitled "Man on the Street." Answer the interim exercises and check your answers. When you have completed this text, answer the questions on page 4 and take it to your instructor for evaluation. Your instructor will give you further instructions at that time.

INFORMATION

Now that you have completed the pre-evaluation picture story you should have an idea of what your abilities are as related to what we are looking for in the photojournalism course. You may very well have advanced ability and find the rest of the course not too challenging. Don't become too relaxed, however, because you may find yourself falling behind.

Relating With People

As a photojournalist, you will be coming into contact with total strangers everyday. You'll have to seek out your subjects

in some very unusual places to interview and photograph them. The approach you use may make the difference between completing the assignment and not getting anything useable. You must be courteous and respectful to all your subjects to get their cooperation. You must know what you want before you start your assignment to give your subject confidence in you. There's nothing worse than going into the General's office to photograph an award ceremony and have him say "Well, what do you want?" and you stand there dumbfounded not having any idea what's going on. You'll lose any chance of getting a story if you can't relate with your subject. If possible, find out all you can about your subject ahead of time so you'll be prepared.

Responsibilities to Your Subject

This brings us to your responsibilities as a photojournalist. The first one is covered in the preceding paragraphs. You must develop a rapport, or mutual respect if you will, with your subject In the case of a total stranger, some of your responsibilities are to inform your subject of who you are, and what you're doing; put your subject at ease and gain his confidence by talking to him/her. Once you have done this your subject will begin to open up and you'll be able to capture his/her personality provided you have the technical ability to operate the equipment. In recent years publicity about Watergate, the Ronald E. Galella vs Jackie Onassis case and the privacy act have caused people to become leery of photographers. People have a natural security barrier. Americans especially don't like to stand right in someone's face to carry on a conversation, so we stand back at a comfortable distance. As photojournalists, we must learn to work in close and deal with this problem.

Answer the questions in this exercise, then check your answers at the top of the next page. If your responses are not correct, study the material again.

Exercise 1

1. T or F. Everyone finds it easy to meet total strangers and photograph them.

2. You can gain a stranger's confidence by _____ and _____.

Exercise 1 Answers

1. F

2. talking to them and knowing what you want.

Capturing Expressions and Mannerisms

What separates one person's personality from another? There's probably a hundred answers to that question but the most obvious one is their expressions and mannerisms, or gestures. As you're talking to someone you'll become very aware of their expressions and mannerisms to the extent that later on you'll remember them through their expressions and mannerisms. As a photojournalist, you should learn to watch for expressions and mannerisms that a person uses out of habit. These are part of his personality. These are the photographs of people you recognize simply because the photographer was able to capture that one expression, walk, or gesture that identified that person. As you approach the man on the street assignment, consider carefully all the points discussed here. Practice the different techniques you use to approach your subject. Keep in mind the fact that your subject has the same problems you have meeting strangers. Little things, like the way you ask your subject if you may photograph them mean a lot. Suppose you say "May I take your picture?" This sounds like you're going to take something from the person. Try saying, "May I photograph you?" This sounds more like you're going to do something for them. You must develop your own approach, the one that works best for you. With practice you'll master the technique of working with strangers.

Answer the questions in this exercise, then check your answers at the top of the next page. If your responses are not correct, study the material again.

Exercise 2

1. You just met a person. What characteristic of personality are you most likely to notice first?

2. If you don't have any success dealing with total strangers, what is most likely your problem?

Exercise 2 Answers

1. Expressions and mannerisms.

2. Your approach.

Complete the exercise below and take it to your instructor for evaluation. Your instructor will give you further instructions at that time.

1. Explain why it is necessary for a photojournalist to be able to work with total strangers.

2. What would you expect to gain from the Man on the Street exercise?

3. Are you an extrovert or an introvert?

4. Explain the method you would use to approach a stranger with the purpose of photographing him. DO NOT use the example given in the text.

Instructor Evaluation_____

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-II-3
March 1978

NIGHT PHOTOGRAPHY

OBJECTIVE

Photograph people and their activities at night by existing light. Process film and proof. Turn in proof sheet for critique. Print one print up to 8 X 10 (20 X 25cm) size of the best two photographs. Prints must meet the Standards of Instructor Evaluation.

INTRODUCTION

Many of the activities that people engage in are not always done during the hours of daylight. There are many people who, of necessity, work during night hours, also many entertainment functions occur after dark. If you do not photograph night activities, you are limiting yourself as a photojournalist. By using modern, fast films, both color and black and white, fast lenses, and special techniques, such as rating your film at a higher ASA and push processing, you can achieve good photographic results at night using existing light.

INFORMATION

NIGHT PHOTOGRAPHY TECHNIQUES

Metering

If you have never photographed night scenes, you've missed a challenging form of photography. If the idea of producing photographs during the hours of darkness, when the main element of photography - light - is lacking bothers you, don't let it. Night photography is not difficult. You just have to remember a few basic points about metering and composing your pictures, then learn special processing techniques, and go out and "do it in the dark."

Understand of course, that you still need a certain amount of light to expose your film and that light levels are low in most night scenes. This is why you must be careful when metering the scene to make certain you meter the right area. If you have a spot meter, use it the same as you would for any other use. Meter the spot or area in which you want to maintain detail. If you use an averaging or center weighted meter, remember that the meter can be "fooled" by large bright areas in the viewfinder.

As a general rule, you should take a closeup reading whenever possible. You will be pretty safe using that exposure. Of course, there's nothing wrong with bracketing your exposures, just to be on the safe side.

There is another method of determining your exposure for night photography even without using a meter. You can use some tried and true exposures that have been successful over the years. The following is a table of suggested exposures for use with different types of films and various night lighting situations.

Suggested Exposures for Kodak Films

Subject	ASA 64 Ekta-X	ASA 125 Hi-Speed Ektachrome Plus-X	ASA 400 Tri-X EH (+ 1 f/stop)
Home interiors at night*			
areas with bright light	1/15 @ f/2	1/30 @ f/2	1/30 @ f/2.8 - f/4
areas with average light	1/4 @ f/2-f/2.8	1/8 @ f/2-f/2.8	1/30 @ f/2
Brightly lighted street scenes	1/30 @ f/2	1/30 @ f/2.8	1/60 @ f/2.8-f/4
Neon signs and other lighted signs	1/30 @ f/4	1/60 @ f/4	1/125 @ f/4-f/5.6
Store windows	1/30 @ f/2.8	1/30 @ f/4	1/60 @ f/4-f/5.6
Floodlighted bldg., fountains, monuments	4 sec @ f/5.6	1 sec @ f/4	1/15 @ f/2
Skyline - distant view of lighted bldg at night	4 sec @ f/2.8	2 sec @ f/2	1 sec @ f/2.8-f/4
Fairs Amusement Parks	1/15 @ f/2	1/30 @ f/2	1/30 @ f/2.8-f/4

Subject	ASA 64 Ekta-X	ASA 125 Hi-Speed Ektachrome Plus-X	ASA 400 Tri-X EH (+ 1 f/stop)
Burning Bldg, campfire, bonfire	1/30 @ f/2.8	1/30 @ f/4	1/60 @ f/4-f/5.6
Night football, basketball, racetracks*	1/30 @ f/2.8	1/60 @ f/2.8	1/125 @ f/2.8-f/4
Circuses - floodlighted acts*	1/30 @ f/2.8	1/60 @ f/2.8	1/125 @ f/2.8-f/4
spotlighted acts (carbon arc)	1/60 @ f/2.8	1/60 @ f/4	1/125 @ f/4-f/5.6
Stage shows*-	1/30 @ f/2	1/30 @ f/2.8	1/60 @ f/2.8-f/4

Subjects marked with the * will produce much better results with tungsten balanced (3200K) color film. The other subjects will reproduce usable results with either type, the basic determinant being personal taste in color balance.

Exercise 1

Answer the questions in this exercise, then check your answers at the top of the next page. If your responses are not correct, study the material again.

1. When metering a night scene with a spot meter, what area of the scene should you meter?

2. A safe way to assure good exposures when shooting night scenes is to _____.

3. From the table of suggested exposures on page 2, what would your exposure be for a brightly lighted street scene if you rated Tri-X film at 1600 ASA and you used the f/stop recommended in the table?

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Exercise 1 Answers

1. The area in which you want to maintain detail.

2. Bracket your exposures.

3. $\frac{1}{250}$ Sec @ f/2.8 - f/4

Pushing Film

EXPOSURE AND DENSITY. When you must photograph and lighting conditions are not adequate for a good exposure and you don't want to ruin the mood of the scene by using flash, you can "push" your film ASA to a higher exposure index. This simply means that you will underexpose your film by one or two f/stops and overdevelop by a predetermined amount to compensate for the underexposure.

The silver halides in the emulsion of your film will still receive enough light for exposure, but the amount of exposure will be less than recommended by the manufacturer. Underexposure results in a loss of detail in the deepest shadow areas and all other areas will have less density, but will be printable.

CONTRAST. If you don't overdevelop the underexposed film, your final negative will not only be "thin," but it will also have less contrast. Silver halides develop in proportion to the amount of exposure they receive. Overdevelopment results in higher contrast because the highlight areas develop more than the shadow areas, resulting in greater density in the highlight areas and making the negative more contrasty than when developed normally.

GRAININESS. How does overdevelopment affect grain? Well, it causes an increase in the apparent grain, but by following strict processing procedures, grain can be minimized.

First, all processing temperatures must be the same. This includes the rinse, wash, and wetting agent steps. A variation of 1/2°F (C) could cause more grain and less pleasing results.

You know how critical the temps are in color processing. Any variation outside the manufacturer's recommendations cause color shifts and a whole host of other problems. In black-and-white negative work you're going to take a 35mm negative and enlarge it to perhaps a 16 X 20 inch print which is a 16 X enlargement. A black-and-white image is made up of silver grains whereas a color image is made up of dyes, not grain. Therefore, processing temperatures are just as important in black-and-white processing as they are in color.

Agitation is another very important part of processing film whether it be black-and-white or color, normal or push processing. Agitation must be gentle. Use the recommended agitation cycle but use very gentle motions when you agitate. In a Nikor tank for example, even when you have put the tank down in the sink the chemistry is still moving around the film. Overagitation and varying temperatures are the chief causes of grainy negatives.

One final thing to remember, look at a print that has deep shadows and bright highlights. See any grain in the shadow areas? How about the highlights? Grain is less apparent in the shadows. The shadow area of the print is almost all developed silver. This area is heavily exposed, usually black. The silver halides are very dense in this area and are hard to distinguish. The highlight areas don't have this dense amount of silver and the individual halides stand out as grain.

We're not just talking about the bright specular highlights but all the light middletones as well.

When you photograph a night or in a dimly lit scene, most of your scene is shadow area making grain less apparent. Brightly lit or daytime scenes have a high degree of middletone and highlight areas where grain stands out. This should tell you that you should only push your film when necessary, not just to achieve a higher ASA. The lighting conditions you use will determine to a great extent how grainy your photo is.

Exercise 2

Answer the questions in this exercise, then check your answers on the next page. If your responses are not correct study the material again.

101

1. Push processing actually means you are _____ exposing and _____developing your film.

2. When you push your film to a higher ASA, you will lose detail in what areas?

3. What must you do to compensate for underexposure if you are to have a printable negative?

4. What are the two most important controls we have when processing B & W as well as color film?

5. Explain why you should only push your film when necessary.

Exercise 2 Answers

1. Under and over

2. Shadow

3. Overdevelop

4. Temperature and agitation rate

5. If you push your film while shooting a well lit scene, i.e., daylight, the increased grain will be very apparent because of the concentration of highlight and middletone areas. Poorly lit scenes have dark areas that tend to hide grain.

Methods of Push Processing

There are probably as many different methods of push processing film as there are developers to push process. You would have to use trial and error to find your favorite method but that could get expensive and time consuming. The following methods are either recommended by manufacturers or have been tested here, in this course, and found to work quite well. The first method is pushing Tri-X to 800 ASA and developing in D-76 by extending development time 50%. This method yields good results and can be done in most labs that don't have special developers such as Acufine. If you are not familiar with Acufine, we have found it to be an excellent developer yielding negatives with very fine grain and an even grain pattern. Good quality 16 X 20 inch prints from 35mm negatives can be made if you follow the strict rules of temperature and agitation we outlined earlier. The method of processing we have developed for Acufine has no resemblance to the manufacturer's recommendations, however, we have found we get consistantly good results. For instance, we process at 80° for 5 1/2 minutes for Tri-X rated at ASA 1600. The higher temperature allows shorter processing time which is important in newspaper work. If you can't maintain 80F in your lab, make some tests to determine a time-temperature combination that yields the same results, i.e., 75° for 8 1/2 - 9 min. The key to achieving fine grain is the agitation cycle we use. We gently agitate every 2 1/2 minutes. Of course the temperatures of all solutions is kept exactly the same.

Another method of processing film for journalistic work is to use Kodak HC 110 developer. This is an excellent method because the developer is a concentrate that you mix as much as you need

when you need it. You always have fresh developer. You can use various dilutions as indicated on the bottle and achieve various results. HC-110 does, however, yield larger grain and more contrast. The grain is sharp and if your image is in focus the picture can be very pleasing even with the larger grain. The process is very fast and saves a lot of precious time. It's well worth becoming familiar with HC-110 for newspaper type photography.

Table 1 lists various time/temperature combinations for different developers. They all work well when used as recommended, but you may want to modify them for your own needs.

Night People

Photographing the "night life" of a base or city can involve some very unusual and interesting photographic projects. There are a great many people, who, by the nature of their occupations, work during the hours of darkness. On an Air Force base, some of these people are security police, aircraft maintenance people, civil engineering maintenance, and cooks. Outside of the military area, most areas of entertainment, sports, and many service and maintenance types of work are done at night. Your potential for taking excellent night photographs is great if you utilize proper night photography techniques.

Composition

Composing your night photography is no more difficult than composing any other photo. Keep the basic rules of composition in mind. Also, remember to use composition to show the mood you want.

A large dark area can be offset by a smaller light area. Compose so that you lead the viewer's attention to your point of interest. Don't shoot a dark picture to convey nighttime. Show, through composition, that your picture is of a night person.

Making a silhouette may portray the mood you are after. A security guard silhouetted by oncoming vehicle headlights is one example.

A person who is obviously all alone in an orderly room staring at the clock at 0200 hours would show night activity or lack of it.

DIRECTIONS

Complete the following exercise and take it to your instructor

for evaluation. You will be given further instructions at this time.

1. T or F. Night photography requires equipment and techniques that are unrelated to other types of photography.

2. If you are not sure of the exposure you should use at night, what technique can be used to increase your chances of a usable exposure?

3. Two factors that will greatly affect the graininess of your negatives are _____ and _____.

4. Grain is very apparent in the _____ areas of the print.

5. Kodak HC-110 developer is used for newspaper photography because _____.

Have your instructor check your answers. If your responses are correct, proceed with the next unit of instruction.

Instructor_____

MISSION

EQUIPMENT/SUPPLIES

	Basis of Issue
35mm camera set	1/student
Projection printer	1/student
Contact printer	1/4 students
Nikor tank and reels	As needed
Bulk film	As needed
Printing paper	As needed

PROCEDURES

For tonight's exercise, photograph people at their activities outdoors at night, using available light. Emphasize the people involved, and clearly show that it is a night activity. Process and proof your film, and turn in proof sheet for class critique. Print two prints each, up to 8 X 10 inch (20 X 25cm) size of the best two photographs and turn in for Instructor Evaluation.

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-II-4
March 1978

STATIC PERSON

OBJECTIVE

Using basic rules of composition, expose 72 different shots of a [illegible] ary person. Process film and proof. Select and number 40 different views and turn in for critique. Print one print up to 8 X 10 inch (20 X 25cm) of the best four shots. Prints must meet Standards of Instructor Evaluation.

INTRODUCTION

A photographer on a base may be requested by the information office to photograph a person at his desk for use in the base paper along with an article about that person. The photographer takes two straight-on shots and submits one of them for publication. A photojournalist's approach to the same type of assignment is different. The photojournalist looks over the office area and takes some time to get acquainted with the subject. This brief amount of time is definitely not wasted because three things have been accomplished: (1) the surroundings for the photographs have been determined, (2) through observation and conversation, something has been learned about the subject, and (3) the subject has been put at ease. As the photojournalist begins taking photographs, the surroundings become more apparent. The mannerisms of the subject are visible and the rules of good composition come into play. All of these elements are incorporated into the final photographs. The photojournalist may take from five to twenty shots, varying the camera angle, distance, and area of selective focus. The rules of effective composition will be utilized.

After film processing, proofs are made and one or two shots with the most impact are selected by the photojournalist for final printing. Which photographer do you think has the best photograph?

DIRECTIONS

Study the following text. Answer the interim exercises and complete the quiz at the end. When you have completed the text, see your instructor for evaluation and further instructions.

INFORMATION

Seeing Like a Camera

You have completed the first two assignments in this block. The

"Man on the Street" assignment was designed to get you close to people and see how well you handled the subject and yourself. The "Night Photograph" was to help you learn to shoot under poor or difficult lighting conditions and to push process your film. You may not have had any trouble with either of them or possibly you had to do them over. In any case the experience was worthwhile. It's good practice.

The next two assignments will introduce you to the personality profile type of assignment. As a photojournalist, one of your most important type of assignments is to show the personality of a subject.

It's not an easy task! It would seem that while shooting pictures of a person during a day of their life, their personality would become apparent. Not so, it takes a lot more than just taking pictures to show the inner self of your subject-that little something that is unique to your subject's personality. You may ask yourself, "How do I do this great thing"? In the following paragraphs we'll cover a few of the pointers that will help you begin to "see" the personalities of your subjects.

You must first learn to "see" as a camera sees. You have undoubtedly heard the expression, "A camera never lies." Well that's not exactly true. It just doesn't always portray the whole truth. Your camera will record everything on film that it sees. But you must make your camera see things that aren't really apparent to the normal viewer. To do this, you must be able to see those things that aren't apparent to the normal viewer.

One has to start seeing to observe. Look at seemingly ordinary things from every angle. Not just at eye-level. Stoop down or climb on top of something for a different view point. Walk around your subject, look through things at your subject, move back and move in close. See all the variations. Now look through your camera. See how it sees. Stand on a chair, kneel down, move in and back, all around. Now change lenses. Go through the same routine again.

You should do this until you can see and understand how a camera sees. After awhile you'll be able to walk into a room and at a glance, see all the variations possible. You'll find yourself looking for and seeing photographs you never believed possible. Your imagination will run wild.

Now, picture yourself doing a personality study of a bricklayer. Think of all the different angles and effects you could achieve by

using different lenses. Use backlighting. Shoot from below, from above, down the line of bricks just laid, from behind. The possibilities are endless.

"Seeing" won't happen overnight. You can't change the way you've been seeing all your life just like that. It takes time and practice, practice, practice. Learn to see like a camera. Try to previsualize your photographs.

Exercise 1

Answer these questions and check your responses at the top of the next page. If any of your answers are incorrect, read the material again.

1. T or F. A camera never lies.

2. T or F. You can learn to see like a camera by closing one eye?

3. List 20 different angles for shots you could take of a secretary at a typewriter.

Exercise 1 Answers

1. F

2. F

3. If you thought of 20 angles, that was easy. If you didn't, keep thinking.

Impact in Photographic Composition

If someone told you a very funny joke that caused you to laugh for 20 minutes, that joke had impact. If it didn't, you wouldn't have laughed so hard for so long. Now, if someone showed you a photograph that made you cry for 20 minutes, it too, had impact. That's what impact is all about. It captures the attention and causes the viewer to have an instant emotional reaction. This reaction can be positive or negative. Impact can cause elation, anger, or sadness. It may cause the viewer to remember a personal experience similar to that depicted in the photograph. Impact causes communication.

Composition in Photography

To make your photographs communicate, and that's what you're here to learn, they must have impact! How do you achieve impact? Start with using the basic rules of composition. Use leading lines, framing, selective focus; watch backgrounds and change camera angles. Photograph your subject from angles that the average person never sees. This will add interest to your photographs. Most of us never see an award presentation from the recipient's point of view. It may not work but it's worth a try. Shoot closeups.

The only restriction to good photography is your imagination. Shoot a lot of film. Captain Steven Kleid, Chief of Information Division, 71st Flying Training Wing, Vance AFB, OK, said it this way, "Use your film. If God hadn't intended you to shoot 20 exposures, he wouldn't have put them on the roll." The more shots you take of a subject the better your chances are for a good shot. We don't imply that you should shoot indiscriminately, but, plan your shots and shoot from different positions each time. This gives you a better chance to get that one really good shot and it gives you and your editor a selection of photographs to choose from. By shooting all around your subject you have both right-looking and left-looking shots. This helps the editor in selecting shots to fit into a layout. There's nothing more frustrating to

an editor than to find out that all of your pictures are left-looking shots. This leaves a choice of three things; (1) have all pictures facing off the page, (2) flop (print backward) a picture or two if possible, or (3) have the assignment reshot, none of which is acceptable. Remember, you're working for the editor. Help him do his job. It'll make you look good.

Exercise 2

Complete the following exercise. If your responses are incorrect, restudy the material.

1. Define impact.

2. How can you achieve impact in your photographs?

Exercise 2 Answers

1. Impact captures the attention and causes an instant emotional reaction in the viewer. This reaction can be positive or negative.

2. Use imagination and basic Rules of Composition. Shoot from unusual angles.

Complete the following exercise and take it to your instructor for evaluation. He will give you further instructions at this time.

Exercise

1. List three examples of subjects that would be suitable for the "Static Person" shooting assignment.

2. In your opinion, what is the purpose of photographing a static person using 72 exposures?

3. What do you think you will gain from the assignment?

Instructor _____

DIRECTIONS

Obtain Slide-Tape II-4, Static Person from your instructor and view it on a Caramate in the Learning Center. This will give you more mission information. The following mission data gives you a permanent record of requirements.

SW G3AZR23152 001-II-4

MISSION

EQUIPMENT AND SUPPLIES

	Basis of Issue
35mm camera set	1/student
Electronic flash	1/student
Nikor tanks and reels	As needed
Projection printer	1/student
Contact printer	1/student
Printing paper	As needed
Bulk film	As needed

PROCEDURES

Select a subject who will be in a stationary position for an extended period fo time. An example of this could be a person working at a desk, sitting in the library, reading under a tree, etc. Observe this person and the surroundings, then take 72 different photographs employing basic compositional techniques, various camera angles, lenses, and long, medium, and closeup shots. Try to capture some of that person's uniqueness on film. Expend all your film on the same subject. This will force you to concentrate more on dealing creatively with that subject to produce different photographs. Work around your subject and try to put him at ease.

Process and proof your film. Select and number 40 different shots on your proofsheet. The instructor will critique your proof sheet. Print two prints of the best four shots. Your prints must meet the Standards of Instructor Evaluation.

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-II-5
March 1978

ATTENTION TO DETAIL

OBJECTIVE

Produce photographs of a person to show details of character. Expose, process, and proof a minimum of two rolls of B & W film and turn in proofs for critique. Select the best four shots and make one print of each any size up to 8 X 10 inch (20 X 25cm). Photos must meet Standards of Instructor Evaluation.

INTRODUCTION

As you go about your day-to-day activities you see things around you in a very superficial way. In other words, you see only the obvious. In this exercise, you will get very close to a person and photograph the minute details that you see. After completing this exercise you should begin to see things you have never seen before. As in the previous exercise, this is something you can do periodically to help become even more observant.

DIRECTIONS

Study the following text. When you have completed the text, answer the questions at the end and take it to your instructor for evaluation. He will give you further instructions.

INFORMATION

Personality

What is personality? It's a quality or state of being personal or being a person and not a thing or abstraction; personal existence or identity. It constitutes distinction of person; distinctive personal character; individuality. In other words, being ourselves.

The thing that all people have in common is that they are all different. If they weren't, we'd live in a heck of a world. Just imagine if everyone else had exactly the same personality as you. You couldn't live with yourself. If they all had your good points, it would be great. But what about your bad points? Would you wish them on anyone?

What are your good points? Think about it for a minute - you do have some. Hopefully they outweigh your bad ones. If you can't

pick out your good points, how do you expect to see other people's good or bad ones?

"Seeing" is not to be taken lightly. We tend to see everything superficially. We don't usually see deeply into our subject's personality. Usually we decide right away whether we like a person or not. Have you ever asked yourself what it is about this person you like or dislike? If you could analyze your feelings and answer this question, then you may begin to "see" into people's personalities.

Capturing a person's "real self" on film is not an easy task. Oh, we can take pictures of them laughing or crying, smiling or frowning, but do we really show their personality?

Whole vs Part

Often it may be necessary to look at some of the small details of a person's character. We don't always have to see the entire subject to get an idea of what a subject is. For instance, a picture of a horse's head will give most people an idea what the rest of the animal looks like through association. The weathered face of a streetcorner newspaper vendor or the elegant hands of a piano player may tell us something about the person's personality. Could you take a picture of Bob Hope, not show his face, and communicate to a viewer that this is Bob Hope? There must be something other than his famous nose that would communicate who he is.

With Bing Crosby it might have been his pipe, with Jimmy Durrante it could be his hat, and so on. You must learn to observe the details of a subject.

What do we mean by "details"? Actually, we're using the term two ways in this exercise. First we are saying that you should "pay attention to the details of your subject. Webster says, "extended treatment of or attention to particular items." Let's explain this. Your subject has certain things that he does. Maybe he holds his pipe a certain way or wears his cap a certain way - he may have the habit of sitting on the corner of his desk when conversing with a client. These are the items we should pay attention to and give extended treatment to. Wht, because they are the "details" of this person's personality.

The second treatment of "details" as we use it in this exercise can best be explained by going back to the Webster. Webster says,

"a part of a whole: as (a) a small and subordinate part, (b) a part considered or requiring to be considered separately from the whole and (c) the small elements of a photographic image corresponding to those of the subject." Well, what does all that mean to us?

As we photograph our subjects we should pay attention to such things as the lines at the corners of our subject's eyes or mouth, their hands, the look in their eye or wisp of hair hanging down their forehead. In other words, we should also photograph all the lieelt details of our subject's personality that tend to be distinctively theirs.

Characteristics and Mannerisms

Usually the details that we watch for in a person's personality are the characteristics and mannerisms that make that person unique. Characteristics are the physical things you see about a person: The swollen arthritic knuckles of an old person, the coarse hands of a construction worker. Mannerisms are the gestures a person makes or the way he holds his pipe, sips his tea, or wears his hat. These are the distinctive qualities that make each person different. These are the qualities you as a photojournalist must learn to observe.

Answer the following questions and take them to your instructor for evaluation. He will give you further instructions at this time.

Exercise

1. Describe in your own words what your personality is like.

2. List four characteristics and mannerisms that make up your personality.

3. What point, feature, or characteristic is there about you that someone could photograph and communicate your personality?

4. In your own words, explain just what you think you are suppose to get out of this lesson.

5. How do the techniques of Attention to Detail figure into photographing a character study of a person?

Instructor Evaluation_____

MISSION

EQUIPMENT AND SUPPLIES

	Basis of Issue
35mm camera set	1/student
Electronic flash	1/student
Projection printer	1/student
Contact printer	1/4 students
Nikor tanks and reels	As needed
Printing paper	As needed
Bulk film	As needed

PROCEDURES

Select a subject you would like to photograph. Study the subject and try to determine the features that best illustrate your subject and photograph them. You should study your subject while photographing him and show the details of character. Start to photograph your subject with a full-length view and gradually move in closer to photograph the details of character. They might be lines around the eyes or mouth, weathered hands, or an entire face. Stay with your original subject and expend all your film. This will force you to look more closely at your subject and see new aspects you may otherwise miss. Don't forget, always try to put your subject at ease. Remember, you are trying to communicate your subject's personality to someone who does not know your subject.

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-II-6
March 1978

DAY IN THE LIFE/PORTRAIT PERSONALITY

OBJECTIVE

Photograph a day in the life of a person. Process and proof for critique. Select the best five shots and make one print each, any size up to 8 X 10 inch (20 X 25cm). Photos must meet the Standards of the Instructor Evaluation.

Use supplemental light to make a portrait of a person in his work environment. Turn in proofs and one good portrait for critique. Prints must meet Standards of Instructor Evaluation.

INTRODUCTION

At the beginning of this block you produced a picture story using the knowledge you brought with you. Then you dealt with the "Man on the Street" to see if you could handle people on a one-to-one basis. Then "Night Photography" took you into the world of push processing which you may or may not have done before. Then we started working with people to develop a technique to deal with the personality. "Static Person" was a compositional exercise to learn to work with a person and their environment. "Attention to Detail" taught you to "see" the details of a person's personality through the person's characteristics and mannerisms. Each of these assignments were building blocks that, when used together, could produce a Personality Study of a subject.

Photographing the personality is the heart and soul of a photojournalist's work. From the techniques used to capture the personality, the photojournalist can accomplish almost any assignment involving people. All of these techniques will help you to cover assignments where people are involved in events.

Your next assignment is in two parts. In the first part, you will blend the techniques learned in the previous assignments to produce a personality study of a subject. It should be an indepth study that uses all the techniques of static person and attention to detail.

The second part of this exercise involves a new type of photography. It has been described as "people pictures," however, portraits at work is a better description. The old "behind the desk" shot of the boss or commander can be replaced by a more interesting portrait of the boss sitting on the corner of the desk in a three quarter pose. In

the following information section we suggest some ways to improve the posed shot.

DIRECTIONS

Study the following text and answer the exercise questions. There are some assignments from the text book "Visual Impact in Print" to study and exercise questions on that material. When you have completed the text, see your instructor for further instructions.

INFORMATION

PERSONALITY STUDY

Photographs of people interest other people. People are intrigued by what makes others tick. A simple snapshot is not enough to express this tick or the "self" of a person--the photo must have a personality "punch."

The Real Self

Personality is hard to define and equally difficult to capture on film. A person's real self may be as obvious as a flashing billboard, or as secretive as the breath of life. Consequently, it is not an easy task when you attempt to capture personality.

In-Depth Reporting

Since photojournalism is in-depth reporting using photographs and words, you should strive to honestly convey the subject's true character. Your challenge is to relate the real person below the surface which is more than just the subject's physical appearance.

It is virtually impossible to capture a subject's total personality in a single photograph. A series of photographs, considered together, can more faithfully convey the subject's personality, which is comprised of a variety of traits and characteristics. Therefore, when attempting to document the character in one photograph, you must concentrate on the most dominant aspect of the subject's personality.

Know Your Subject

Most photographers contend that getting to know the subject is a stringent requirement in order to truly convey the personality. Others feel a candid observation can faithfully reveal the aspects the photo-

grapher wishes to obtain.

Ideally, research and close observation of the subject gives you better direction on how to document the subject. Even after extensive research, you may discover while taking the pictures, that an unknown personality trait emerges. If it is significant or dominant, you must be alert to recognize this and versatile enough to capture it.

The rest of this reading assignment will involve reading a section of the text from Visual Impact in Print. The text deals with a day in the life of Jim Seymour, a company executive, and how the photographer handled the story.

Study pages 77 - 93 of Visual Impact in Print. When you have completed the text answer the questions in the following exercise and check your answers on the following page.

Exercise 1

1. What did the photographer do to insure he would be able to cover the entire day of the subject?

2. What characteristic or mannerism did the photographer notice about his subject?

3. How many pictures did the photographer take? How many selected? How many used?

4. What shot was used as the lead picture in the first spread?

5. How did the editors get two picture/spreads out of the Jim Seymour story?

Exercise 1 Answers

1. Asked for entry into all situations that made good pictures and gave final clearance to everything before publication.

2. The jotting, fingering, chewing and tapping of the pencil.

3. 614, 32, 17

4. Eating lunch.

5. Noticed that Jim's day was split into two parts. One where he reserved his mornings for paperwork and phone calls; the other for visitors.

The second part of your assignment is to produce a "Portrait at Work." This photograph must be one that visually communicates the occupation of the subject. It can be taken from the day in the life assignment or shot on another subject.

Read pages 121 - 129 of Visual Impact in Print and answer the questions in the following exercise. Check your answers at the top of the next page. If you did not answer correctly, reread the material.

Exercise 2

1. The photojournalist portrait is a/an _____ appraisal of the subject.

2. The psychological key to portraiture is _____.

3. What about eyeglasses in journalistic portraiture?

Exercise 2 Answers

1. Honest

2. Rapport

3. If a subject wears glasses he must have them on in the picture. You must use your skill to illiminate any reflections.

Here's a point worth mentioning before you start your "Day in the Life" assignment. You may have researched your idea thoroughly and selected an interesting subject such as a police detective. You have hopes of spending a night photographing three homicides, five burglaries, and two interrogations and instead your subject ends up on a stakeout all night drinking coffee from a thermos. Where are all the great pictures? Caught in this situation, a smart and thorough photojournalist would "play" the story as it happens. Show that a detective's life is full of boring nights on stakeout, sometimes only to be relieved in the morning with nothing having happened. It could be depressing but knowing this sort of thing happens, be prepared to change your initial story idea to show what a detective's life is really like. It's not all glamour. Shots of your subject looking at his watch, an ashtray full of cigarette butts, a thermos giving up its last drop of coffee and a lonely street with an unmarked car sitting under a street light could tell the story of boredom.

Remember, your imagination is your greatest asset. Keep it fine-tuned and it will pull you out of an otherwise bad situation.

Supplemental Lighting Techniques

Existing light is the light already on the scene, whether natural or artificial. It's been said that "Available Light" is any light you may have available, i.e., reflector, strobe, flash powder, etc.

The key to using supplemental light is that it must look natural. If you overlight or burn up your subject or cast shadows on the wall, you are not using the equipment correctly.

Use of multiple strobes or bounce lighting should give good results. Multiple strobes should be set up so that one strobe is a main light the others are fill. If done correctly, the main light

would give the appearance of light coming through a window or from a lamp. The fill light, of course, reduces the lighting ration by filling in the shadows cast by the main light. The same technique you must use in a studio. Bounce flash can be from a single light source or from multiple sources. A white piece of mount board or any reflective surface can be used. Again, the technique should resemble natural light.

Remember, you should use supplemental light whenever there is not enough existing light to yield a good exposure. Any good photographer should master the techniques of using supplemental light.

Remember, if you are using color film the supplemental light you use must match the color balance of your film.

Complete the following exercise and check your answers on the next page. If your responses are incorrect, read the material again.

Exercise 3

1. Available light is _____.

2. Any use of supplemental light should look _____.

3. List 3 methods of providing supplemental light to a scene.

4. When should you use supplemental light?

Exercise 3 Answers

1. Whatever you have available.

2. Natural.

3. Multiple, flash, bounce flash, reflector fill

4. When there is not enough light to expose your film or to reduce lighting ratio.

Answer the questions in the following exercise. When you have completed it, take it to your instructor for further instructions.

Exercise

1. For a personality study to communicate, explain what you must do as a photographer.

2. Explain why it is necessary to take so many pictures of a day in the life when only a few pictures are used.

3. List three examples of photographs you might take that would be improved by using the Portrait at Work.

4. Explain why you should have an understanding of the use of supplemental light.

5. What is the main consideration when using supplemental light?

Instructor_____

MISSION

EQUIPMENT AND SUPPLIES

	Basis of Issue
35mm camera set	1/student
Electronic flash	As needed
Contact printer	1/4 students
Projection printer	1/student
Nikor tanks and reels	As needed
Bulk film	As needed
Printing paper	As needed

PROCEDURES

For the first part of this mission you will need a subject with whom you spend all day. When you have such a person lined up, explain what you intend to do. It is important your subject knows this time requirement because you don't want to lose your subject half way through your assignment.

It is equally important that you know what you want ahead of time because this will help to put both you and your subject at ease. Explaining your intentions will give the subject more confidence in you.

Use all the techniques you have learned in the previous lessons, such as; long, medium and closeup shots; framing and leading lines. Watch for mood shots and be alert to notice special characteristics.

Process and proof your film.

Select the best five shots and make one print of each, any size up to 8 X 10 inch (20 X 25cm). Your final photos must meet the

Standards of Instructor Evaluation.

For the second part of this mission you must produce a portrait, using supplemental lighting, at work. This should be a portrait in your subject's work environment. The photo must reflect your subject's occupation. Use the guidelines you studied in Visual Impact in Print.

Apply your previous training to make a good portrait. Remember composition, leading lines, selective focus and familiar surroundings.

Process and proof your film for critique. Select your best shot and print one good portrait to meet the Standards of Instructor Evaluation.

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PROGRAMMED TEXT

G3AZR23152 001

Technical Training

Still Photojournalistic Techniques

BLOCK III

THE COMMUNICATIVE PROCESS

March 1978

USAF SCHOOL OF APPLIED AEROSPACE SCIENCES
3430th Technical Training Group
Lowry Air Force Base, Colorado

ATC FORM 214 (JAN 78) OBSOLETES ATC FORMS 214, MAY 69, 522, NOV 63 AND 523, MAY 71. STANDARD COVERSHEET

DEPARTMENT OF THE AIR FORCE
3430 Technical Training Wing
Lowry Air Force Base, Colorado 80230

PROGRAMMED TEXT
G3AZR23152 001-III
March 1978

Study guides (SGs), workbooks (WBs), study guide and workbooks (SWs), programmed texts (PTs), ahd handouts (HOs) are authorized by ATC for student use in ATC courses. They are designed to guide you through your study assignments in the most logical sequence for easy understanding. Answer the self-evaluation questions and complete each problem or work assignment in the sequence given, and it will aid you in understanding and retraining the key points covered in material you have studied.

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G3AZR23152 001-III-1	Communicating with People
G3AZR23152 001-III-2	Communicative Photography
G3AZR23152 001-III-3	Communicative Writing

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-111-1
March 1978

COMMUNICATING WITH PEOPLE

OBJECTIVE

Produce one human interest color slide that communicates a mood, feeling, or emotion to the viewer. Slide must meet Standards of Instructor Evaluation.

Produce one color slide that communicates a life controlling factor. Slide must meet Standards of Instructor Evaluation.

INTRODUCTION

Communication takes place when thoughts, ideas, and emotions are transferred from one person to another. We communicate non-verbally with gestures, posture, and facial expressions. When we speak, the tone and quality of our voice affect communication. A photojournalist communicates visually through words and photographs. The better you understand and interact with people, the better you will be able to communicate with them.

DIRECTIONS

Study the following section on Communication (pp 2-18). Answer the interim exercises and check your answers. When you feel you are ready, answer the 10-question test on page 14 and take it to your instructor for evaluation. Your instructor will give you further instructions at that time.

INFORMATION

Communication

Forms of Communication

Regardless of whether you are a staff photographer for a base newspaper, a military service magazine, or a photographer at a base lab on an Information Office assignment, your job is to communicate. You report what you see and hear, using your camera and/or pen. You then interpret and relate it to your reader to enlighten him. To be a successful photojournalist, you must fully understand the forms of communication available to you. The following paragraphs describe different forms of communication that can be used.

VERBAL. Verbal communication is the communicative process of speaking to relay information and listening for feedback or return information. Through this process, you can extract from your subjects the necessary information to put together your stories and captions. You also direct your subjects and elicit information that helps you determine an angle for your story. The part of the verbal process that is least used is listening. Frequently we talk too much and listen too little. As a photojournalist, you need information from your subjects. Let them tell you. Your chance to communicate will come when your photos and story are published.

WRITTEN. Written symbols are put down on paper. If the communicative process works, they are perceived and understood by your reader. The better the information is written, the more it will hold the reader's interest and communicate. Written information supplements the information communicated by your photographs. The combination of written material and photographs should tell the whole story.

SYMBOLIC. Symbols offer a direct and dramatic form of communication. They must relate directly to the subject and not cause viewer confusion. The cultural background of your viewers will control their reactions to certain symbols. For example, viewer reaction to the Star of David would be totally different in Cairo than in Jeruselem. In Christian areas, the cross is a readily identifiable symbol, and the meaning it conveys is always constant. If properly used, symbols are a very effective means of communication.

SIGNALS. Signals are a universal means of communication. The red traffic light means stop. The whistle stops sports action. The siren and flashing lights of a fire engine signal - clear the way for an emergency. Signals play a constant role in our life.

VISUAL. We see things with our eyes and react to them. Photography is a form of visual communication. In the next section, we will explore it in detail.

Complete this exercise and check your answers at the top of the next page. If your responses are incorrect, reread the material.

Exercise

1. List four forms of communication.

A. _____

B. _____

C. _____

D. _____

2. Match each example with the correct form of communication.

A. Verbal communication	___ 1. A traffic light
B. Written communication	___ 2. The U.S. Flag
C. Symbolic communication	___ 3. A photograph
D. Signal communication	___ 4. A lecture
E. Visual communication	___ 5. A feature article

3. Define communication in your own words.

4. A photojournalist communicates _____.

5. The largest problem that arises in verbal communication is:

Exercise 1 Answers

1. Verbal, written, symbolic, signals, visual

2. 1. D 2. C 3. E 4. A 5. B

3. Communication is transfer of thoughts, ideas, and emotions from one person to another.

4. Visually

5. Too much talking and not enough listening.

Photographic Communication

This is the photojournalist's media and as such, rates detailed study.

What makes a good photograph? This is a difficult question to answer. When viewing photographs, there are many different reactions depending on the personal taste, values, and experiences of the viewer. However, effective photographs, like other types of visual art, have two things in common: they communicate and they represent the personal viewpoint of the photographer.

Photography is communication. A good picture: (1) tells a story, (2) states an opinion, (3) shows a relationship or, (4) expresses an emotion. Whatever meaning your photograph intends to communicate depends entirely on you. The meaning of your photograph can be communicated by using techniques that are simple or complex, obvious, or subtle, easily understood by a large audience or clear to only a small group of interested viewers.

As with other visual arts, the true meaning of any photograph may not be one that can be put into words. For example, it may be an insight into a person's character, a feeling of emotion, a moment of humor, or an unexpected expression. However, remember one very important fact: unless the meaning is communicated, the photograph is dead without point or reason for existence.

An important ingredient of a good photograph is the personal viewpoint of the photographer. A camera in the hands of a photojournalist is an extention of his eyes, mind and emotions. He must learn to make his camera not only record what he sees, but also express his reactions to what he sees.

A good photograph must make a direct, clear statement about its subject and it must do so in an original way. To do this, you must first of all be quite sure what you want your picture to say. Next, select only the elements necessary to express this meaning. Everything else should be eliminated. Everything in your photograph should contribute to your idea. This can be summed up in one word: Simplify. Make your photographs as clear as possible by showing no more than necessary. Unnecessary elements can mislead your viewer.

Whenever you have complete control over any photographic situation, you must plan, select, and arrange everything in your picture for the most direct communication. A good idea is to pencil-sketch your picture, trying different arrangements of your picture elements, until you see the best one possible. However, if you have little control, as in a candid picture, then you must make an instantaneous judgement as to when your picture elements are in the best, most expressive positions for your photograph. The more planning you do in controlled situations, the better background you will have for making quick decisions in uncontrolled situations.

Although you should plan the picture carefully, always remember to be open to new possibilities. Look out for the fresh, the spontaneous, the unexpected. Very often a revealing look or a very human gesture will suddenly appear in your viewfinder. If you capture this significant instant, it can make a more original, sparkling picture. The "grab" shot can be as creative and expressive of your personal viewpoint as is the planned shot because most good grab shots come from experience.

Of course, photographs which represent the photographer's personal viewpoint can be so subjective, obscure, or poorly executed that they fail to communicate, and no one but the photographer understands them. On the other hand, a photograph that communicates in a simple way, only the reality in front of the camera without commenting on it or interpreting it, is merely a record, not a work of art. It takes both the personal element and clear communication for a photograph to be fully effective.

In this course we emphasize the tools that can enable you to express your personal viewpoint in a clear, vivid way. Lighting, camera controls, filters, and darkroom techniques are the most important of these tools. The way you use these tools will improve with practice.

Remember, you are a person different from anyone else in the

world. You see things in your own way. So be yourself. Your success as a photojournalist, both in the aesthetic and professional sense depends on your ability to see uniquely and to capture that seeing on film.

Complete this exercise and check your answers at the top of the next page. If your responses are incorrect, reread the material again.

Exercise 2

1. List three of the four functions of a good photograph.

   A. _____

   B. _____

   C. _____

2. The person totally responsible for photographic communication is the _____.

3. The key technique in photographic communication is _____.

4. For a photo to be fully effective, it must both

   A. _____

   B. _____

Exercise 2 Answers

1. tells a story, conveys an idea, shows a relationship, expresses an emotion.

2. photographer

3. simplify!

4. clearly communicate and contain photographer's personal viewpoint.

Common Ground

For a photographer to communicate with a reader, a common core of experience must be established. The old cliche of how to describe a sunset to a blind man is apt here. If your viewer cannot relate in any way to what you are presenting, there is no communication. You must establish a common bond of experience and build from there. The easiest area of common grounds is people. The range of human experience is universal. Happiness looks the same no matter what the language or culture. The emotional reactions of people are much the same no matter where you are. The great truism of photojournalism is that people are interested in people. Photographs of a new item of equipment are documentary photographs; not photojournalism. The photojournalist would examine that equipment through the people who operate it. This approach draws the viewer in and gives him something to identify with. If you keep this approach in mind and utilize it in your work, you are well on your way to communicating as a photojournalist.

When you are researching or shooting a story, you are also communicating with people. In this case, it is the people who will be your subjects. How well you interrelate and communicate with your subjects plays a large role in determining the types of photos you get. We will explore this area in depth in the next section.

Exercise 3

Answer the questions in this exercise and check your answers at the top of the next page. If your answers are incorrect, reread

the material.

1. If you report a story through the people involved, you are establishing _____ with your reader.

2. What should be the prime subject matter of photojournalism?

Exercise 3 Answers

1. common ground

2. people

Relating With Your Subject

To get the kind of photos that you need to tell your story, you need the full cooperation of your subject. To get cooperation, deal with your subject with sensitivity and respect. Remember, your subject is a person, with all the complex needs and desires that make him uniquely himself. When in doubt, remember the Golden Rule: Treat other persons as you would like to be treated. No one likes to be treated as an object or a piece of furniture. The best results come from a shooting session where the subject is included as a working partner. Use your subject's knowledge of his area. You might find some dynamite shots that would have been missed otherwise. Frequently, by asking questions and drawing on your subject's knowledge in his area of expertise, you will make a willing co-worker out of a passive subject.

But remember, you must always retain control of the shooting session. You are the director, the subject the actor. You decide what to shoot, what angle to shoot from, and what the subject should be doing. To establish both a good working relationship and maintain control requires tact, sensitivity, and a clear sense of purpose. You will find in most cases that if you appear confident and knowledgeable, you will be deferred to in your own area of expertise. Don't be afraid to admit ignorance and request advice and information in your subject's area. People tend to be natural teachers in an area in which they are knowledgable. They like to explain and enlighten people. You can utilize this trait to great advantage in your shooting. When you show respect for your subject, you will get respect and cooperation in return. The tools of the trade for dealing with people are just as much a part of your kit as your lenses.

Exercise 4

Answer the following questions and check your responses at the top of the next page. If your responses are incorrect, reread the material.

1 (T or F) The subject should always be deferred to in setting

up a shot.

2. (T or F) The photographer should always set up the shot completely.

3. If you walk into a shop and immediately start telling people "Sit there.", "Do this ", etc. What is the probable reaction?

4. How should you approach the situation in question 3?

5. Who should have control of a shooting situation?

Exercise 4 Answers

1. F

2. F

3. Probably a turn-off and lack of active cooperation.

4. Elicit help and cooperation. Treat subjects with respect as people.

5. photographer

Communicating With Your Viewer

The prime purpose of a photojournalist is to communicate with the viewer. If you pare away all but the sole function, this is what you have left. The skills to produce photographs that communicate are inherent to the successful photojournalist. These skills can be developed and polished to a high degree, but the basic one, imagination, has to be present. You can develop and hone your imagination with experience. You should also develop your understanding of people. The better you can understand and relate to people, the better you can produce photos that communicate the desired feeling.

Impact

A photograph should have impact. Impact is that quality that instantly arouses an emotion or reaction from the viewer. Impact will single out one photo from a group. It makes a photo an instant attention-getter. It is dramatic. Impact usually causes an emotional reaction from the viewer, rather than a considered, thought-out reaction. Not every photograph you produce for publication will have a great deal of impact. You should try to look for different angles or treatments for your subject to communicate effectively. Don't be afraid to try different approaches. Most of the time they may not work effectively, but occasionally they will and with each attempt you are learning.

As a photographer, it is your responsibility to communicate. The viewer sits back passively looking at your photographs. It is

up to you to produce a photo that causes a reaction in the viewer and makes him want to share what you saw and are reporting. People today are very visually oriented. Television and movies have subconsciously trained your viewer to expect strong visuals. You must meet this expectation, or your photographs will not be used. One strong photograph with impact will attract and hold reader interest in a publication much better than the largest headline. Your viewers are looking for photographs that communicate. If you communicate clearly and strongly, you have succeeded.

Exercise 5

Answer the following questions and check your answers at the top of the next page. If your responses are incorrect, reread the material.

1. What is the basic requirement for a photojournalist?

2. Define impact.

Exercise 5 Answers

1. Imagination.

2. the quality that instantly arouses an emotion or reaction from the viewer.

DIRECTIONS

Complete the exercise below and after completion, take it to your instructor for evaluation.

1. List 4 forms of communication and an example of each.

A _____ Ex. A _____

B _____ Ex. B _____

C _____ Ex. C _____

D _____ Ex. D _____

2. Define communication.

3. A photojournalist communicates _____.

4. The key technique in photographic communication is _____.

5. People are interested in _____

6. Define common ground.

The photographer should be the director of action (T or F) (Underline correct response).

8. The best working relationship between the photographer and subject is:

9. The prime purpose of the photojournalist is to _____.

10. Define the term visually oriented.

DO NOT GO ON. TAKE THIS TO YOUR INSTRUCTOR FOR EVALUATION AT THIS POINT.

Instr Eval _____

DIRECTIONS

Study the following section on life controlling factors and role play complete the interim exercises and check your answers. When you are ready, complete the 5-question evaluation test on page 32. Take it to your instructor for evaluation.

INTRODUCTION

To function successfully as a photojournalist, you must have more than a general knowledge of photography. You must be the master of your tools and techniques. In addition to technical mastery of the tools of your profession, you must master the art of human relations. The old concept of just being polite and courteous is no longer adequate for the photojournalist. The reason is simple. To photograph the complexities of people in everyday life, you must understand what motivates them, what shapes their attitudes, or more simply, what makes people tick. The better you understand how and why people act and react the way they do, the better you'll be able to communicate.

INFORMATION

Life-Controlling Factors

To gain some understanding of the reasons people act the way they do, you need to be aware of some of the factors that motivate people. For the sake of clarity, we will consider each individual as motivated by four life-controlling factors:

- o Biological-Genetic Factors
- o Cultural Factors
- o Sociological-Economic Factors
- o Psychological Factors

Each of us is, in a sense, a complex package of the above factors. Only by understanding each factor can we hope to understand ourselves, or, more importantly, the people we photograph. Remember these factors are inter-related and are only separated here for the sake of clarity. Let's look at each factor individually:

Biological-Genetic Factors

Each person is a complete and unchangeable physical package.

This package includes such factors as:

race	physical assets or liabilities
sex	intelligence (partially)
stature	

For the most part, the above listed factors are genetically and biologically imprinted and are unchangeable. The genetic package is complete at birth and forms the human matrix with which we work. It imposes certain physical limitations onto all our endeavors.

We cannot change the race we belong to, nor our stature or size. Sex also is fixed, although medical science tries to alter this.

Intelligence is very difficult to define since so many factors enter into it. Despite the environmental factors, there still appears to be some biological-genetic basis for intelligence.

The area of physical assets or liabilities can also be tempered by environmental factors. People can rise above their handicaps or fall short of their physical capabilities depending upon their outlooks and desires. Nevertheless, these assets or liabilities are biological-genetic in origin, and are part of everyone's physical being.

Biological-genetic factors are, for the most part, visible o other people and represent the outer visible person. These actors can have a profound effect on society's reaction to a person

Exercise 1

Complete this exercise and check your answers at the top of the next page. If your responses are incorrect, reread the material.

b) Biological-Genetic factors are

(A) the most important factors

(B) complete and unchangeable

(C) controlled by the individual

(D) subject to change

2. List 4 factors that are Biological-Genetic.

   A.

   B.

   C.

   D.

3. Why do biological-genetic factors have such an important effect on society's reaction to the individual?

Exercise 1 Answers

1. B

2. race, sex, stature, physical assets or liabilities, intelligence (partially)

3. They represent the outer person visible for society to see and react to.

Cultural Factors

Each of us is the product of a culture. Man cannot live without culture. By culture we mean the total of all behavior or learned traits which are shared by a group of people. This definition includes; customs, manners, mores, values, symbolism, symbolic behavior and communication, laws, judgements: all the traits and characteristics that separate man from the lower animals.

We are not born with culture, it is learned behavior. It is our total environment through which we learn our behavior patterns. We are the carriers of culture and frequently the victims of culture. Culture determines how we view people who are different. Culture tends to stereotype groups of people. "Blacks are not as smart as whites." "All Chicanos are lazy." "A woman can't handle this job." These are all typical examples of cultural stereotyping. This tendency to stereotype people is perhaps one of the most dangerous traits of culture. All people are a product of an individual culture and all people view their culture as superior, thus setting in motion the problems of cultural conflict. Another area related to this problem is termed, "cultural shock." This arises when an individual is thrust into a different culture, with its inherent differences in language, customs, and values. Most people feel quite uncomfortable in that situation. An example of cultural shock would be a USAF Airman sent to an overseas assignment. Cultural shock arises when he discovers that he is placed in a totally different environment. Very few things are the same as at home. Frequently, he retreats from the unknown to the known. This is the prime reason for the flourishing existence of [illegible] styled bars and clubs overseas. They provide a bit of home and familiarity to the area.

The truly sad part of both these forms of cultural parochialism is that they get in the way of knowing and understanding people.

As a photojournalist, you must be able to overcome these problems and open yourself to different cultural experiences. Because someone is different, it doesn't mean that they are better or worse, only different. If you hold to your prejudices, you will severely limit your ability to communicate.

Religion has been, in the past, one of the main cultural ties, while at the same time, it reinforces suspicious of other cultures. In many areas, the religious issue seems to be lessening somewhat, while it is still being used as a reason for hostility in many parts of the world.

Ethenic background is a part of culture that is always with us. If you grew up and lived in a Chicano community, you will probably always feel more at home in that environment than in any other.

Our cultural background is subtle. It colors our feelings subconsciously, and we make judgements on others without being aware of the reasons why. You must be aware of these problems and open yourself to new experiences to be fully able to function as a photojournalist.

Exercise 2

Complete the following exercise and check your answers at the top of the next page. If your responses are incorrect, reread the material.

1. Culture is

   a. traits we were born with

   b. learned behavior

   c. readily changed

2. Define cultural stereotyping.

3. Define cultural shock.

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4. Why are both cultural shock and cultural stereotyping a problem to the photojournalist?

Exercise 2 Answers

1. b

2. Grouping together all members of one cultural group with traits of a few that are not characteristic of the group.

3. Being placed in contact with a totally different culture, the person feels very comfortable because there is very little that is familiar.

4. They get in the way of the PJ's understanding and ability to report.

Sociological-Economic Factors

Each of us is a member of a group or of many groups. Each person has an economic background and quite often group membership is the direct result of economics. There are two determinents of group membership.

1. Do we exhibit the traits and characteristics of the group?

2 Does the group accept us as members?

Unless both of these conditions are met, we do not belong to the group.

Let's look at the term "group." By this we do not always mean such groups as the VFW, now, or the Chamber of Commerce, but rather such larger, more nebulous groups such as the "middle class" or any other stratigraphic ranking of status or position in our society. It is a truism that in our society membership in a group is frequently determined by our economic position in society. People tend to live in an area populated by others of approximately the same economic level. Our friends usually come from the same group. Our attitudes and outlooks are governed to a great extent by the economic group to which we belong. If you become upwardly mobile and you rise from a low income group to a middle class income, your attitudes and views will gradually change to reflect those of the middle class. Your wants and needs will change. You have changed. You are now a member of a new group, and have dropped allegiance

to the old one. Our economic position in life motivates our attitudes. If you understand this, you can utilize this knowledge as a photo-journalist.

A related area, not to be overlooked, is how a person makes his money. Society often accords greater prestige to certain jobs than the monetary rewards would indicate.

A Supreme Court Justice ranks higher in prestige than the president of Ford Motor Company, but the financial rewards of being the president of Ford Motor Company far outweigh those of the Supreme Court Justice. Satisfaction can come in many different ways to people. To some, social standing and prestige are of supreme importance, while to others economic factors are the ultimate measure of success. Most people fall between the two poles and want to partially satisfy both criteria.

The military qualifies as a socio-economic group. The group shares common values, attitudes, and ideas. People joining the military come from widely differing cultural and economic backgrounds and must adjust to the differing values, attitudes, and ideas of the new group. How successfully you adjust to these will determine how happy you will be in the military.

Exercise 4

Complete the exercise and check your answers at the top of the next page. If your responses are incorrect, reread the material.

1. List the two determinents of group membership.

   A.

   B.

2. Go to "Stratigraphic Coding."

3. A plumber ranks high in (prestige/economic reward). Why?

4. A college professor ranks high in (prestige/economic reward) Why?

5. Why is the military a socio-economic group?

Exercise 3 Answers

1. A. Do you exhibit the traits and characteristics of the group?

   B. Does the group accept you as a member?

2. A vertical ranking from the bottom of society to the top dependent upon certain conditions ex: Low income - middle income - rich

3. economic reward. It is a blue collar laboring job.

4. prestige. It has relatively low pay, but high

5. The military shares common values. Attitudes and ideas and meets the two determineats.

Psychological Factors

This area is the realm of the individual. How does he cope with reality? What are his defense mechanisms? Does he project his fears to others? What is his self-image? How well does he adjust?

No person can face sheer reality all of the time. We all compensate and adjust from our own experience. Rationalization, projection, and withdrawal are only three of the hundreds of ways we protect ourselves from stark reality.

The psychological area is truly individual. How you feel about a certain situation and how you react to it are governed by your individual background and experience. Did your father beat you as a child? Was your third grade teacher down on you? As a child, were you put down by other children? These are examples of the thousands of occurrances that can and do affect your reaction to the world. They are truly individual because this combination of events happened only to you.

Through trial and error each of us evolves our own system of defense mechanisms against the outside world. The area of past experience is crucial. If a mechanism works, we will use it again and again.

Now comes the big question, "What does this have to do with photojournalism? When you, the working photographer come into contact with people, you come into contact with their defense mechanisms. If you could predict all the facets of your subject's personality, you could predict how your subject would react in a given situation. Remember, you have your own personality "hang-ups," and you project them into a situation. From this situation, the contact of two people, arise consequences and results.

In your case, the result must be good photographs, and how good these photos are is the direct result of how well you handled the situation.

Exercise 4

Complete this exercise and check your answers at the top of the next page. If your responses are incorrect, reread the material.

1. Psychological Factors are completely

   A. dominant

   B. defensive

   C. group factors

   D. individual

2. The individual compensations necessary to face reality are called _____.

Exercise 4 Answers

1. D

2. defense mechanisms

Role Play

In addition to defense mechanism, you should be aware of another aspect of human behavior. Sociologists and psychologists term the various things we do in certain situations as "role play." We all play many and varying roles in life, many of them simultaneously. Look at your instructor. How would you protray him? Is he a stern, demanding perfectionist for whom no photo you produce is good enough, or is he a fairly ordinary guy trying to do a quite difficult job; teaching photographers to be photojournalists? Which role is more honest?

You play several roles at once, each with its own form of behavior. For example, you are an NCO, a photographer, a student, a spouse, a parent, and perhaps a golfer. Each role demands a different response to situations and shows a different personality. Which of these is the real you? You are a combination of all these roles, and the real measure of intellectual and emotional maturity is how well you are able to shift from one role to another as the situation demands.

The problem for the photojournalist can be simply stated: "role selection." The Colonel is the base commander, pilot, father, and football fan all rolled together. Which role do you accentuate? It all depends on the situation. Are you photographing the Colonel as the base commander, a command pilot, or watching a base football game? In each, the role is slightly different, and the type of photo that is required differs. A photo of the colonel eating a hotdog at a football game in civilian clothes may or may not be appropriate with an article about the responsibilities of the base commander.

Your choice of the correct role to portray and your skill in communicating it will make a dynamic photograph. Study yourself and your acquaintances and learn to observe and recognize role [illegible] examples. It is a skill that will help you as a photojournalist.

Exercise 5

Complete this exercise and check your answers at the top of the next page. If your responses are incorrect, reread the material.

1. Role play is observable behavior (T or F)

2. The photographer should select the correct role to portray. (T or F)

3. A person can only play one role at a time. (T or F)

Exercise 5 Answers

1. T

2. T

3. F

DIRECTIONS

Complete the exercise below and take it to your instructor for evaluation. Your instructor will give you further instructions at that time.

1. Match the life controlling factor with the appropriate example.

Each factor may be used more than once.

A. Biological-Genetic Factors	___ 1. religion
B. Cultural Factors	___ 2. poverty
C. Socio Economic Factors	___ 3. physical size
D. Psychological Factors	___ 4. ethenic background
	___ 5. withdrawal
	___ 6. A handicap

2. List the two determinents for group membership.

A.

B.

3. Match the elements of socio-economic factors with the list of jobs.

HIGH IN:

A. economic reward only
B. prestige only
C. neither
D. both

___ 1. plumber
___ 2. Doctor
___ 3. Judge
___ 4. janitor
___ 5. lawyer
___ 6. construction worker
___ 7. college professor
___ 8. dishwasher
___ 9. Photojournalist (USAF)
___ 10. Secretary

4. Psychological factors are completely _____.

5. Define role play.

Instructor _____

DO NOT GO ON UNTIL INSTRUCTOR HAS EVALUATED AND GRADED YOUR WORK.

DIRECTIONS

Take the Portfolio slide/Tape of Don McCullum and ST-III-1, Communicating with People to the Learning Center and study it on the Caramate. Draw your film from your instructor and proceed with Mission 1 and 2.

Mission 1

Equipment and Supplies

	Basis of Issue
35mm camera kit	1/student
Electronic flash	1/student
Nikor tank and reels	As needed
Light table	1/class
8X Magnifier	1/student
Slide cutter	1/class
Slide mounter	1/class
Slide projector	1/class
Color reversal film	1 rl/student
Slide mounts	As needed

PROCEDURES

Select the subject matter that best communicates your chosen mood, feeling, or emotion. Shoot your photographs.

Return to the lab area and process your color reversal film. Edit and select the one slide that you feel best satisfies the mission requirements.

Turn this slide in to your instructor for evaluation and critique.

Mission 2

Equipment and Supplies

	Basis of Issue
35mm camera kit	1/student
Electronic flash	1/student
Nikor tank and reels	As needed

SW G3AZR3,52 001 III 1

Light table	1/class
8X Magnifier	1/student
Slide cutter	1/class
Slide mounter	1/class
Slide projector	1/class
Color reversal film	1 rl/student
Slide mounts	As needed

PROCEDURES

Select a subject that best communicates a life-controlling factor as defined in the text and slide/tape. Shoot your photographs on color reversal film.

Return to the lab area and process your film.

Edit and select the one slide that best satisfies the requirements.

Turn in the slide to your instructor for evaluation and critique.

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-III-2
March 1978

COMMUNICATIVE PHOTOGRAPHY

OBJECTIVE

Produce one color slide that illustrates and communicates the abstract word assigned to you by the instructor. Submit the slide for critique and evaluation. The slide must meet Standards of Instructor Evaluation.

INTRODUCTION

This is the third assignment within this block of instruction on communicating. Your assignment will be to visually communicate an abstract word through photography. Visual communication is the essence of photojournalism. How well you can visually communicate your ideas determines your success in the field.

DIRECTIONS

Check out the Portable slide/tape of William Albert Allard and view it on the Caramate in the Learning Center. After viewing the portfolio, study the following text material and complete the exercise on page 6. After completing this exercise, take it to your instructor for evaluation before continuing.

INFORMATION

VISUAL COMMUNICATION

This assignment will test your ability to visually communicate a desired feeling or concept to a viewing audience. You will be given an abstract word or phrase such as: love, strength, loneliness, war on the move, etc. Your assignment will be to produce one color slide that visually, with no caption, communicates this concept to a viewer.

This assignment will tax both your imagination and your photographic skills. This is purely imaginative, purposeful photography.

The choice of subject matter is totally up to you. It is your decision to select the subject that effectively communicates the concept assigned to you. Two photographers may choose totally

different subject matter and still effectively communicate the same concept. The evaluation of your photo is simple. Does it effectively communicate the concept?

Here are some guidelines that will help you to produce a photo that effectively communicates.

Purposeful Photography

Plan your ideas ahead of time. Analyze and research the word given to you, and list two or three alternative ways to communicate. Don't eliminate the possibility of showing your word figuratively. After planning, seek out your subject and set up the desired shot. This approach will work better than just wandering around looking for something to fit the word.

Simplicity

The best communication usually takes place when the photo is simple and uncluttered. Include in your photograph what you need to communicate the abstract word. Don't make your shot too "busy" or cluttered. Plan for a simple, clear photograph.

These guidelines will help you produce a photograph that effectively communicates with your viewer.

Abstract concepts can be communicated many different ways, for example, the word love. What is love? That is a question that has confounded philosophers since time began. How do you effectively and visually communicate the concept of love?

First, let's look at some examples of love. There is love between a man and a woman, a mother and child, a father and child, a child and a pet, an adult and a pet. Done effectively, a photo of each of the above would communicate love. It is up to you to choose how you want to portray it. The final test is whether it effectively communicates the desired concept.

DIRECTIONS

Complete the following exercise and take it to your instructor for evaluation. Your instructor will give you further instructions at that time.

Exercise

1. The test of visual communication is:

2. The best visual communication usually takes place when the photograph is kept _____.

3. The choice of subject matter for this photograph is up to: _____.

4. Given the abstract word, strength, describe how you could visually communicate it.

Instructor _____

DO NOT CONTINUE UNTIL YOUR INSTRUCTOR HAS EVALUATED AND APPROVED YOUR WORK.

DIRECTIONS

Obtain Slide/Tape III-2, Visual Communication, from your instructor and view it on a Caramate in the Learning Center. This will list your mission requirements. The following mission data gives you a permanent record of requirements.

MISSION

EQUIPMENT AND SUPPLIES

	Basis of Issue
35mm camera kit	1/student
Electronic flash	1/student
Exposure meter	1/student
Light table	1/class
Nikor tanks and reels	As needed
8X Magnifier	1/student
Slide cutter	1/class
Slide mounter	1/class
Slide projector	1/class
Color reversal film	1 rl/student
Slide mounts	As needed

PROCEDURES

Your instructor will assign you an abstract word to visually communicate, and give you one roll of color reversal film. Research and plan a photograph that effectively communicates the assigned concept. After you have photographed your assignment, return to the lab and process your film. Select the one slide that most effectively communicates, mount it and turn it in to your instructor for evaluation. Slide must meet Standard of Instructor Evaluation.

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-III-3
March 1978

COMMUNICATIVE WRITING

OBJECTIVES

Using feature style of writing, write a 250-500 word feature article and select and caption a feature photograph based on the fact sheet and photos provided by your instructor. The feature article and captioned photograph must meet Standards of Instructor Evaluation.

Using feature style of writing, research and write a 250-500 word article about an interesting occupation. This article must be factual. Submit article with one captioned photograph that supports the article. Both must meet Standards of Instructor Evaluation.

Using feature style of writing, research and write a personality profile article of 250-500 words. The article must be newsworthy and accurate. Submit article with one supporting captioned photograph. Both article and photo must meet Standards of Instructor Evaluation.

INTRODUCTION

Writing a news story is like learning to use a camera. It is awkward at first, but with practice, you become more comfortable with the mechanics of the news story, just as you gain greater proficiency with a camera through continued practice.

This section of the course will give you some of the basics of news writing, and some assignments to practice these skills. An instructor will critique your work and help you to improve. Your ability to research and write feature articles will broaden your scope as a photojournalist.

DIRECTIONS

Study the following material and complete the exercises throughout the text. When you feel you are ready, complete the final exercise on page 18 and take it to your instructor for evaluation. Your instructor will give you further instructions at that time.

News Writing Styles

There are several different styles of news writing. A basic familiarity with these styles will lead you into the techniques of news writing.

Inverted Pyramid Style: This is the most common style of writing for straight news stories. It is characterized by packing the most important facts of the story into the lead paragraph, (the summary lead), then moves into more detailed information in diminishing order of importance.

There are two major advantages to this style of writing. First, a reader can quickly grasp the main points of the story without reading the entire copy. In today's fast-paced world, this is of great import. Second, this style of writing makes it very easy for the editor to cut the article to fit available space. A story written in this style can simply be cut from the bottom to fit available space. It does not have to be rewritten. Study the following Associated Press article which appeared in the Denver Post. Note the first paragraph (the summary lead), note also the decreasing order of importance of facts in the section of the article used here.

WASHINGTON (AP) - A presidential commission Monday urged overhaul of the hotly debated military retirement-pay system, offering a "design for the future" that it said eventually would save $10 billion a year.

"The system now costs too much money," said chairman Charles J. Zwick, referring particularly to the system of allowing retirement after 20 years of service. Instead, the commission urges that the 20 years be increased to 30.

The commission acknowledged that its predicted $10 billion a year savings wouldn't be reaped until nearly the year 2000 because all present uniformed men and women with at least four years of service would retain the right to retire after 20 years.

The most junior of today's troops and all those enlisting after the plan becomes effective would come under the new 30-year plan.

In fact, total pentagon spending on military compensation would rise for the next 12 to 15 years before starting to drop because other

parts of the commission's proposal call for a variety of improved benefits for many of the 2.1 million men and women on active duty.

The panel said this would persuade more trained and skilled personnel to remain in uniform longer.

Zwick, a former federal budget director and now a Miami banker, handed the 207-page report to President Carter, who created the nine-member commission last year with orders to develop a "long term solution to military compensation."

Carter is expected to use the document as the basis for proposing legislation to revamp the military pension system for the first time in about 30 years. Zwick told reporters he hopes such a bill can reach Congress this summer . . . . .

Notice through the style of writing, the reader can grasp the main point of the article from the first paragraph. The rest of the article gives more information in decreasing order of importance. If you are interested enough in the article, you can read all or any part, and still get a good knowledge of the information. This type of article is easily edited to fit available space too. The editor simply cuts up from the bottom of the copy as far as needed to fit the space. The article requires no rewriting.

The second major style of newswriting is sportswriting. Sports news writing usually follows the inverted pyramid style, again for the same advantages mentioned earlier. There are a few special characteristics to sports writing, however.

Flamboyant language is commonly used. It is rare that a team "defeats" another. Usually they "edge", "smash", "demolish," or "kill" the other team. A player is rarely "good." More often he is "a superstar," "phenomenal", or "sensational."

The other common characteristics of sports writing is the use of statistics. In the course of reading a sports story, you will find out: how many points each person scored, how much time each played, which team led at each period, etc.

These two characteristics are almost always found in a sports article. They set if off as an individual style of writing.

Feature Writing is the third most common style of news writing. It is also frequently categorized as "human interest." It is the story "that must be told." News stories and sports stories tell themselves. They are descriptive articles of an event that has happened, and the article is put together to narrate the event to a reader. The feature article is put together by the creative writer who selects the angle he wishes to present the story from, and is capable of telling the story in such a way as to arouse the reader reaction he desires. Feature stories stir emotions, stimulate, divert and entertain. They appeal to the interest all people have - other people. It is difficult to imagine writing a feature article about a new typewriter, for example. However, a feature article about a person's occupation, an unusual hobby, a personal experience, or a personality sketch can all be readily imagined as an article.

People are very difficult to beat as subject matter for a feature. Before starting, you have a receptive audience for your work. The information you require is readily available, and the world is full of potential subject matter.

The feature article is generally written as a narrative form. It usually doesn't follow the inverted pyramid style of writing. A certain amount of space is usually allocated for the feature, so it doesn't have to be edited down to fit. There are three parts of a feature article: (1) the Lead, (2) the Body, and (3) the Ending. The ability to write all three of these parts of the article and to effectively combine them into a cohesive, effective article is a good part of effective writing.

Feature Writing

Coming up with an idea for a feature article is not too difficult. The hard part comes when you try to narrow it down to a workable interesting size. An article about overpopulation has very little appeal except for an encyclopedia. Scaling down the idea to a single city, such as New York, looks better, but it's still too large a subject. How about an article about a single person living in New York, and how overpopulation affects him personally? This gives your reader an individual, a person to identify with. That generally is easier and more interesting than a large topical theme.

As a general rule, the smaller the theme of the article the

easier it is for your reader to identify with. Once you have decided on the theme, such as one person's problems with overpopulation, stay with it.

The scope of your article is closely related to the theme. Scope is the amount of information you are going to cover. Frequently, the two go together, and once you have established one, the other falls in line automatically. What do you want to tell your reader about your subject?

If you are writing an article about a person with an unusual occupation, do you want to tell the reader about your subject's family, past life, what television shows he likes? If you try to write a complete biography of your subject, can you hold your reader's interest, or should you include only those facts necessary to go with the theme of your article?

The key word in working up your idea is: Narrow. Trim your idea down to a workable limit, then stay within that limit. A narrow idea covered in depth generally works better than a large idea skimmed lightly.

The three parts of a feature article need to be considered when you are preparing to write. A good understanding of the function of all three parts will help you to use them well.

The Lead - The opening sentence or paragraph of a feature article serves two functions. First, it grabs the reader's attention. It makes him want to read further and find out more. Second, it establishes the flow of the article. You are telling the reader where you are going to take him. If you write a good lead for your article, the rest of the article seems to flow from your typewriter automatically.

> "John Smith has to sit down and put on his makeup everyday before going to work. When the makeup is completed, John Smith has disappeared and Cratie, the clown goes to work."

That lead attracts your attention and also tells you what the article is about. Stop for a minute and think. You can almost fill in the rest of the article, can't you?

A strong lead will draw in your reader and make him want to find out more about your subject. Quite frequently, the lead is the hardest

part of the article to write.

The Body - This is the main part of your article. This is where you tell your readers the information you want to pass to them. This information should be arranged and presented in an orderly, clearly understood format. Think back to your theme and scope. What are you going to tell your reader? Stay with those facts and present them in a logical arrangement.

The Ending - The third part of a feature article. This is where you wrap up the story and end it for your reader. A summary of the key points of the article is one way to do it. Another way to end the article is to relate the end to the lead so that the article comes full circle. For example, "As the makeup disappeared, Cratie the Clown faded away, and John Smith returned." This type of end leads your reader back to the beginning of the article and out. The ending should leave your reader satisfied that he completed the information covered.

The successful completion of these three phases of a feature article should give you an article that grabs your reader and holds his interest. There are some tools and techniques to use that will help you to hold that interest within the three parts of your article.

Writing Tools and Techniques

One of the techniques of feature writing that helps to involve your reader with the article is the use of direct quotes from the subject. This technique allows the subject to talk directly to the reader rather than through a third party - the author. The use of this technique can be overdone, but used discreetly it is very effective.

The writer can narrate at length about the subject of an article, but a few direct quotes add depth and personality to the subject that it is almost impossible to obtain through the third person writing.

The selective use of anecdotes - specific stories to illustrate a general statement - allow the subject to be personally involved with the story, and carry much more impact than the general statement. For example, which is more interesting and effective:

"A student in the Photojournalism course sometimes has trouble finding subjects for his feature article assignments."

or:

"Last week John Jones spent one entire day of hard work and frustration trying to track down a suitable subject for his feature article assignment. Every potential subject he located was either too busy or otherwise unavailable to cooperate. After a day of bad luck and frustration, he finally found a student who had been a small town mayor before enlisting in the Air Force. After a day of frustration, persistence and hard work paid off. He had a good subject for his article . . . . ."

The specific anecode says the same thing as the general statement, but through personalization and being specific, it has more impact and is more believable to the reader.

These techniques, used selectively throughout your article, will help make it more readable and interesting. Try them, you'll find they add depth and life to your subject.

Complete the following interim exercise, then check your answers on the next page. If you have a problem with some of the questions, restudy that section before continuing.

Exercise 1

1. List two styles of news writing.

   1.

   2.

2. Describe the main characteristic of the inverted pyramid style of writing.

3. Why are feature articles "the story that must be told"?

4. What is generally the best subject matter for a feature article?

5. List the three parts of a feature article.

   1.

   2.

   3.

Exercise 1 Answers

1. Inverted pyramid, sportswriting, and feature style.

2. Inverted pyramid style is characterized by a summary lead containing all the important facts of the story, followed by the rest of the information in decreasing order of importance.

3. In a straight news story, the facts are there. The writer simply must tell them to the reader. In a feature article, there may be many ways to tell the story. It is up to the writer to decide how to tell the story.

4. People

5. Lead, body, and ending.

Research Techniques

Before you can write an article to enlighten your reader, you must know a great deal about your subject. The knowledge you gain through research gives you the background information to be able to tell your reader what you want him to know.

There are two major sources for research: the written word and people. Both sources can be very usable. Depending on the type of information you are trying to obtain will determine which source you need to utilize.

The library contains a great deal of information on virtually every subject. The information you can obtain there will generally give you broad background on any given subject. It also will give you statistical information to use. Unless a person is very prominent, you probably will not find much information in the library.

The second source of research is people. Through interviewing people, you gain specific personalized information for your article.

Interviewing your subject and other people gives you the quotes and anecdotes to personalize your article. This technique also gives you the specific information you need.

Generally, to write a feature article, you will use a combination of both types of research. The library research gives you the overall and historical background you will need. Interviewing people gives you the specific personalized information you will use. Blending both types of research into your article will give you a good range for your article from general to specific.

Suppose you are going to do an article about a Veterinarian. Research in the library will give you general, historical, and statistical background about the field of Veterinary Medicine. Interviewing Veterinarians and other people in the field of animal medicine will give you both the specific information and personalization for your article.

The type of research and amount of each type you must do will depend upon the subject and type of article you are going to do. You have to decide what research you must do to enable you to write your article. Remember, it is hard to do too much research. The more you know about your subject, the better you write about it.

Feature Photographs

Along with the feature articles you turn in for evaluation for this assignment, you will have to include a captioned feature photograph. The feature photograph is an important part of a feature article. It is one of the prime attractions for reader attention. The photograph is the first thing the reader sees of your article. It should attract his attention, and make him want to read your article to satisfy his curiosity.

A feature photograph should have three characteristics to be fully effective. These characteristics are: impact, effective communication, and suitability to the theme of the article. All three of these characteristics should be met to be completely effective. Let's look at these characteristics one at a time.

Impact is the quality in a photograph that instantly attracts reader attention and causes a reaction from the reader. Through the entire course up to this point we have discussed and stressed

impact in photographs. Impact in a feature photograph is the same quality already stressed.

Effective communication is the end result of photojournalism. The sole purpose of your photographs should be to communicate to your readers. A feature photograph is purposeful photography. The purpose of feature photography is to interest your reader and to inform him of the theme of your article. If you are writing an article about a Security Policeman, the photograph you use with the article should communicate that to your reader.

The third characteristic: suitability to the theme of the article, is important in the feature photograph. What is the angle or theme of your article? If you are writing an article about a person whose hobby is building a model railroad setup, your photograph should show that. A photograph of the person in his working environment or just a shot of him would not go along with the theme of the article. A photograph showing both your subject and the model train setup would satisfy the theme. How you take the photograph would meet the characteristics of impact and effective communication.

One of the main techniques in this type of photography is in your head, not your camera. Think about the end result of your photograph before you pick up your camera. A few moments of thought will produce better photographs than all the camera equipment made. The best piece of photographic equipment made is the photographer's brain.

Caption Writing

The other part of the photograph that helps to communicate information to your reader is the caption. No matter how good a photograph is there are some items of information that cannot be visually communicated. The caption should supplement the visual information in the photograph so that the two together will communicate all the information to the reader.

A good caption will answer all the questions a reader will have about the photograph. It will answer the five "w's" (who, what, when, where, and why) and "how" if necessary. All these facts can be included in a caption in one or two sentences. A caption does not need to be overly verbose. The clearer and shorter the caption is, the better it generally is. For example,

take a caption from a Denver Nugget basketball game photograph:

> Denver, Colo., Apr. 8--DRIVE FOR TWO--Denver Nugget Bobby Jones (24) drives past Portland Trail Blazer Bill Walton (32) for two points during first period action in tonight's game in McNichols Arena in Denver. (AP LASERPHOTO) (bb72045bb) 1978.

Check if this caption answers the five "w's."

Who - Denver Nugget Bobby Jones and Portland Trail Blazer Bill Walton.

What - Nugget-Trail Blazer game

When - April 8, 1978

Where - McNichols Arena, Denver, CO.

Why - The why is not needed in this caption.

How - The how is not needed.

If you picture the visual image plus the above caption, you will see that all the information to satisfy all your questions is present.

The two keys to effective caption writing are completeness and accuracy. If your caption can answer the five "w's" effectively, completeness is met. If all the information in your caption is correct, you have met the requirement of accuracy. You must be especially careful with accuracy. If you get a name wrong or misspelled, you will be in trouble, at least with the person whose name you misspelled. Don't take anything for granted. If your subject's name is Smith, make sure it is S-m-i-t-h, and not S-m-y-t-h-e. You, as the photographer, are responsible to obtain all the caption information. If the information is not obtained, the photograph is useless. Take a few moments and get the information, and get it both correctly and completely.

The photograph and the caption are two parts of the whole. If either is not complete and accurate, the total communication suffers. It is your responsibility to give your reader all the information he requires for the image to communicate.

Complete Exercise 2 and check your answers at the top of the next page.

Exercise 2

1. What are the two major sources for research?

2. The information obtained from a library will be:

3. List the three characteristics of an effective feature photograph.

4. The two keys to effective caption writing are _____ and _____.

Exercise 2 Answers

1. The written word and people.

2. of a broad background, statistical and historical

3. Impact; effective communication; and suitability to the article theme.

4. accuracy and completeness

Newsworthy Subject Matter

For an article to be published, it must be newsworthy. The term: newsworthy, simply means that the article is of general interest to a large number of readers.

In terms of a feature article, what subject matter is newsworthy? We already made the statement that people are interested in people, and that people generally make the best subject matter for features. This is a very broad statement, and we must narrow it down. What is it about people that is interesting?

If you do a biographical feature article about your friend who is married, has two kids, works in an ordinary job, etc.; who is going to be overly interested? People who are friends and acquaintances of your subject will probably be interested, but how many other readers will be? You need a "hook" or "angle" to hang your article on. Does your subject have an unusual hobby? Is there something about his occupation that is of interest? Is there something in his background that attracts your reader?

You must find something about your subject that will interest your reader and you must present it in a form that will make your reader want to read the article. If you meet the standard of newsworthiness and present your information in an interesting manner, you should have produced an article that will interest and inform your reader. After all, this is the sole function of your writing.

Descriptive Writing

There are many different ways to tell your reader the information you want to pass on to him. The way you choose to tell a story can be the difference between a successful, interesting article, and a dull, uninteresting one. You, as the writer, have to develop your own style of writing. A style of feature writing that is right for me may well not be correct for you. We do not try to teach writing in this course. We give you a few basics and turn you loose to try your hand at it. The work you produce will be critiqued by an instructor to try to help you improve your own style of writing.

There are three characteristics of feature writing that all good feature articles have in common, and your style should incorporate these. They are: clarity, force, and flavor.

Clarity is simply the quality of being easily understood. The purpose of a feature article is to pass information on to your reader. If your reader cannot understand that information, clarity is lacking. Put your article in a logical sequence. Make sure your sentences are clear and say what you want them to say. Try to keep your sentences short and covering one idea. If you use acronyms (TAC, SAC, etc.) make sure that your reader understands their meaning. The same holds true for technical terms or slang. Think like your reader; does he know all about what you are trying to tell him?

Force is the way you tell your reader something. You should grab him and pull him into your article. Make your reader a participant not a spectator. Your reader should become emotionally involved with the article. The more you involve your reader with your article, the better it is.

Flavor is your own style of writing. It is the way you use quotes, colloquialisms, or sentences. The flavor used in an article will depend both on the writer and on the projected audience. An article written for a group of motorcycle riders will differ in flavor from an article written for a group of college professors. Your background and feelings will also control the flavor of your article. Experiment with writing styles until you are comfortable with what you have written. If you are happy with the style you have used, chances are your reader will be also.

DIRECTIONS

Complete the following exercise and take it to your instructor for evaluation. He will answer any further questions at that time and give you your assignment.

1. Describe two advantages of the inverted pyramid style of writing.

2. List and describe the three parts of a feature article.

3. Define theme of a feature article.

4. What is one of the best subject choices for a feature article? Why?

5. What do quotes do for your feature article?

6. Why use an anecdote in your article?

7. You are going to do an article about a Security Policeman. Describe the type of research you would do to prepare for the article.

8. List and define the three characteristics of a feature photograph.

9. What information should the caption give the reader?

10. Define: newsworthy subject matter.

11. List and define three characteristics of feature writing style.

Instructor _____

MISSION 1

EQUIPMENT AND SUPPLIES

	Basis of Issue
35mm SLR camera set	1/student
Electronic flash	1/student
Nikor tank and reels	1/student
Projection printer	1/student
Light table	1/class
8X Magnifier	1/student
Dust-off	1/student
Typewriter	4/class

PROCEDURES

From the fact sheet and photo packet your instructor will give you, write a 250-500 word feature article. Select the best feature photograph and caption it.

The article should be typed double-spaced on bond paper, and the photo caption should be typed on a separate piece of bond paper.

Turn in the article and captioned photograph to an instructor for critique and evaluation.

MISSION 2

PROCEDURES

Research and write a 250-500 word feature article about an interesting occupation. Select your subject and research your information. Write the article in feature style and type it double-spaced on bond paper. Produce a captioned feature photograph to go with your article. The photograph should be printed to a 10" long size with a typed caption attached.

When you have completed your article and photograph, turn them in to an instructor for critique and evaluation.

MISSION 3

PROCEDURES

Research and write a 250-500 word personality profile feature article. The article should be accompanied by a captioned feature photograph printed to a 10" long dimension. Type the article double-spaced and turn in to an instructor for critique and evaluation.

NOTE: PAGES 181-183 HAVE BEEN DELETED; HOWEVER ALL MATERIAL HAS BEEN INCLUDED.

PROGRAMMED TEXT
G3AZR23152 001

Technical Training

Still Photojournalistic Techniques

BLOCK IV

JOB-ORIENTED WORKSHOP

March 1978

USAF SCHOOL OF APPLIED AEROSPACE SCIENCES
3430th Technical Training Group
Lowry Air Force Base, Colorado

ATC FORM 214 (JAN 78) OBSOLETES ATC FORMS 214, MAY 69, 322, NOV 63 AND 523, MAY 71. STANDARD COVERSHEET

DEPARTMENT OF THE AIR FORCE
3400 Technical Training Wing
Lowry Air Force Base, Colorado 80230

PROGRAMMED TEXT
G3AZR23152 001-IV
March 1978

Study guides (SGs), workbooks (WBs), study guide and workbooks (SWs), programmed texts (PTs), and handouts (HOs) are authorized by ATC for student use in ATC courses. They are designed to guide you through your study assignments in the most logical sequence for easy understanding. Answer the self-evaluation questions and complete each problem or work assignment in the sequence given, and it will aid you in understanding and retraining the key points covered in material you have studied.

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Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-IV-1
March 1978

INTERVIEW AND PERSONALITY FEATURE

OBJECTIVE

Interview and candidly photograph a person in his work environment. Submit a minimum of 10 questions and answers that are of a general nature concerning his job and a minimum of three photographs that show the subject's mannerisms and moods during the interview. Interview and photos must meet Standards of Instructor Evaluation.

INTRODUCTION

In a previous exercise you photographed a person in his work environment trying to capture that certain something that communicated the subject's personality. By capturing the moods and mannerisms of the subject, you conveyed a feeling to your readers of what your subject was really like.

To add to this feeling, you can have your subject actually speaking to your reader by way of an interview. Your subject's thoughts and opinions can be presented to your reader in the form of questions and answers that you have prearranged through your research of the subject. By combining the interview with photographs of your subject, you can communicate with your reader in a very personal manner.

DIRECTIONS

Study the following text material. Answer the interim exercises and check your answers. When you have completed this text, answer the 5 question test on page 9 and take it to your instructor for evaluation. Your instructor will give you further instructions at that time.

INFORMATION

RESEARCHING THE SUBJECT

The first step towards informing others is to inform yourself. If you are not familiar with your subject, you cannot adequately inform your reader. Informing yourself as you are interviewing your subject, is too late. You will not get a good in-depth interview without some familiarity with the background, occupation, family,

and accomplishments of your subject. Where do you begin your research of your subject? Depending upon the prominence of your subject, you may find pertinent information in the library. The library has the "Guide to Periodical Literature," an encyclopedia, and subject card index to aid you in your research. The Information Office has back issues of their newspapers and also carries canned biographies of prominent officers on base. Another source of research information are the acquaintances and associates of your subject. They can give you background information, and add one factor that the biographical information can't -- personalization. People who know your subject can enlighten you on personal quirks, anecdotes, and experiences that add life and personality to your subject. If your interview subject is not well-known or prominent person the library probably won't have the personal aspects but, they should have information concerning your subject's occupation. Any background information you uncover helps you to prepare for the interview.

PLANNING AN INTERVIEW

To conduct a successful interview, you must plan ahead. From your research about your subject you should be able to compile 20-25 prearranged questions. These prearranged questions are your script or guideline for the interview. The response to one question can lead you into interesting but unplanned areas, but the prearranged questions give you something to come back to when that line runs dry. Prearranged questions should reflect the theme or purpose of the interview. With your questions prepared beforehand, you can concentrate on interviewing the subject and not have to think of what your next question should be.

Another integral part of planning is to make an appointment with your subject. Don't expect to walk into a prominent person's office, announce your purpose, and be given time for an interview immediately. Make the appointment as far in advance as possible. Try to talk directly to the subject. This will allow you to explain the purpose of the interview and receive full cooperation. Insure that all the necessary equipment for the interview is operable and ready. This includes your camera, film, tape recorder, tape, paper and pencil, and your prearranged questions. At the interview, it is too late to find out you forgot something or something doesn't work.

Exercise 1

1. What is the purpose of researching your subject?

2. Acquaintances of your subject can add _____ to your research.

3. Why use prearranged questions?

TURN TO THE NEXT PAGE AND CHECK YOUR ANSWERS.

Exericse 1 Answers

1. Research will inform you so that you can inform your audience. It will give you questions to ask to fulfill the purpose of the interview.

2. personalization

3. Prearranged questions give you a guide for the interview and allow you to concentrate on the interview.

INTERVIEWING TECHNIQUES

Here are some techniques that will help your interview go smoothly and fulfill its purpose.

1. Be on time. If you are late you create a bad atmosphere for the interview.

2. Have your prearranged questions ready.

3. Talk casually with your subject and lessen him up briefly before you really get into the interview.

4. Ask questions that require a qualified answer. A yes or no answer doesn't yield much insight into your subject.

5. Listen to your subject's answers. Frequently one response leads to another question.

6. Wrap up the interview when you have the necessary information. Don't drag your interview out beyond your time.

7. Give yourself an opportunity to call back for more information on clarification if necessary. If you do this at the interview, your subject will gladly comply.

8. Thank your subject for his time and cooperation.

9. If possible, let your subject see the interview before publication. These are all techniques that should help your interview go smoothly and gain the desired end result.

ACCURACY IN DEPICTION

The key to an interview is accuracy. If you edit your subject's responses, be very careful not to change the meaning when editing. If your subject makes a positive or negative statement, then qualifies it, don't leave out qualification. This is known as taking quotes out of context, and reduces the accuracy of the interview. Also it frequently produces a very angry interview subject who feels misquoted.

You may rearrange the order of the interview to make it flow better, but again, be careful not to change any meaning. Edit any excess verbiage from the interview, but, do it carefully. You know what your subject was saying in its entirety, make sure your reader also knows what the subject said.

Exercise 2

1. Why have prearranged questions?

2. Why give yourself an option for a callback for clarification on more information?

3. Define: taking a quote out of context.

4. Edit the following passage to final printing form.

Q. Do you feel the photojournalism course is of value to journalists?

A. Well, ---I ah believe that it is extremely valuable, but ah --- the relative value each student derives depends on his, oh let's see, his interest and his, how do you say, his past experience.

CHECK YOUR ANSWERS AT THE TOP OF THE NEXT PAGE.

Exericse 2 Answers

1. Prearranged questions give you a guide to the interview and allow you to concern yourself more with the subject and his responses.

2. It opens the door to callback for more information you need without making the subject feel as though you don't know what you're doing.

3. Taking a quote out of context means using a statement without its accompanying qualifications, changing the subject's meaning by not using all of the statement.

4. Your copy should be close to:

   Q. Do you feel the Photojournalism course is of value to journalists?

   A. I believe that it is extremely valuable, but the realtive value each student derives depends on his interest and his past experience.

PHOTOGRAPHING THE INTERVIEW

Good photographs of your subject taken candidly throughout the interview can add tremendous reader interest when used with the interview. Most people, while talking, use gestures and various facial expressions. The capturing of these mannerisms, characteristic of the subject, adds interest and personality to your subject. The selection of photographs for use in an interview layout is important. For instance, don't use a photo of your subject laughing at a point in the interview where the content is very serious. Make sure the photographs match the text.

INTERVIEW LAYOUT

There are two basic formats for an interview layout. The first and probably the easiest and most common, is the standard question and answer column format. Start with a short introductory paragraph to introduce and identify your subject. This leads into the question and answer format. The last question in the interview should be appropriate for closure or summary. The photos are interspersed through the interview.

The second form of interview layout utilizes a feature article style along with a large amount of direct quotes from the subject. This requires a bit more writing skill. This style converts the interview into a more readable format and allows you to intersperse background information about your subject in with the quotes. Either format is acceptable for this interview. The choice is up to you.

DIRECTIONS

Complete the following exercise and take it to your instructor for evaluation. He will give you further instructions at that time.

1. Why research your subject?

2. What do prearranged questions do for you?

3. Define: accuracy in depiction.

4. Define: taking a quote out of context.

5. List and describe two styles of interview layout.

After completing this exercise, take it to your instructor for evaluation before proceeding further.

Instructor _____

DIRECTIONS

Take Slide/Tape IV-1, Interview Techniques to the Learning Center and study it. This will give you further information and mission requirements. The following mission data gives you a permanent record of requirements. Sign up for lab space before you conduct your interview.

MISSION

EQUIPMENT AND SUPPLIES

	Basis of Issue
35mm camera set	1/student
Electronic flash	1/student As needed
Projection printer	1/student
Cassette recorder w/60 minute tape	1/2 student
Dummy sheet	1/student
Typewriter	5/class
Light table	1/class
Nikor tanks and reels	As needed
Bond paper	As needed
Bulk film	As needed
Printing paper	As needed
Dust off	1/student
8X Magnifier	1/student

PROCEDURES

For this exercise you should research your subject to determine your questions for the interview. Conduct the interview and candidly photograph your subject.

After completing your interview, return to the lab, process and proof your film. You will need at least 5 shots for printing. Print selected shots to one-column cut size.

Transcribe your interview from tape and type it into your selected format.

Layout your interview text and photos on dummy layout sheets provided and mount them with the waxer.

Turn in final layout for instructor evaluation.

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-IV-2
March 1978

GROUPS

OBJECTIVE

Photograph a subject-oriented group, and an object-oriented group. Select best photograph of each category and submit one print each up to 8 X 10 inch (20 X 25cm) size for critique. Prints must meet Standards of Instructor Evaluation.

INTRODUCTION

The photography of small groups is a large segment of photo-journalism. How well you can photograph small groups will, in part, measure your abilities in this field.

DIRECTIONS

Study the following section on group photography. Answer the interim exercises and check your answers. When you have completed this text, answer the 10 question test on page 10 and take it to your instructor for evaluation. Your instructor will give you further instructions at that time.

INFORMATION

GROUP PHOTOGRAPHY

A large segment of the photographs published are group photographs. There are still far too many "Grip and Grin" group photographs being presented to the viewing audience. These obviously staged photos, characterized by stiff poses, sweaty palms, and a glassy-eyed stare into the camera lens, are so contrived and trite that they turn off your viewer. People raised on a steady diet of television and movies have become visually sophisticated, and will not be satisfied with old-style stiff photos. A group shot must have action. The action may be either implied or real, but it must be apparent to the viewer. The group photograph must communicate a feeling of candid reality to your viewer even if it is posed. Group photographs can be divided into two types, subject-oriented and object-oriented groups.

Subject-Oriented Groups

All photographs should have a center of interest which draws your viewer's eye to it. This should be the most important element in your photograph with all other elements supportive and subordinate

to it. In the case of a subject-oriented group, the point of interest should be one person. All other elements in the group should lead your viewer's eye to this person.

How do you accomplish this feat of communicative composition? First you msut make the determination of which person will be your prime subject. This will depend upon the particular situation. The photo may be to accompany a story on a particular person. It could be a person receiving an award, or one who is teaching others a skill. The determination of the prime subject comes from research of the situation and the end use for the photograph.

The second part of achieving a successful subject-oriented group photograph is direction. The photographer must take control of the situation and direct the subject's actions. If you tell a group to "Stand over there so I can take your picture," they will probably do exactly that. The result will look like the soon-to-be victims of a firing squad up against the wall. If you, the photographer assume control in directing your subject's actions, you can arrange the group to suit your needs.

In a subject-oriented group photograph, one person is the point of interest or main subject. The viewer's eye can be drawn to this person by several methods. First, if the other 2-4 people in the group are all looking at the main subject, the viewer's eye will be automatically drawn to the main subject. Second, the composition you use can draw viewer attention to the main subject. If you frame your subject using the other people in the group, or use them as leading lines to your subject, your viewer's eye will go to the intended point of interest.

With a bit of imagination and the use of research and direction, you should be able to produce group photographs that effectively communicate with your viewer.

Exercise 1

1. A group shot must have _____.

2. Define implied action.

3. The main element of a subject-oriented group photograph should be _____.

4. Define subject-oriented group.

5. List the two steps to successfully photograph a subject-oriented group.

   A. _____

   B. _____

Exercise 1 Answers

1. Action

2. Implied action -

3. One person

4. A group of people, one of whom is the obvious center of interest. All other people in the group are supportive and subordinate to this person.

5. A. Research - Pick your main subject

   B. Direction - Direct your subjects to achieve the photograph you want.

Object-Oriented Groups

The prime difference between subject-oriented group and an object-oriented group is the point of interest. In the former, a person should be the point of interest. In the latter, an object or item of equipment becomes the center of interest.

There are a great many occassions when a new item of equipment must be shown. A photograph of the equipment sitting by itself tends to be rather bland and cold. By incorporating the people who operate, teach, and/or repair the equipment, you bring life and scale to it. A photograph of a computer terminal alone does not communicate well. How does it work? How large is it? These are exmaples of questions your viewer might have when viewing the photograph. A photograph of the same item of equipment with an operator at the keyboard demonstrating its operation to two other people adds human interest, scale, and most importantly, life to your photograph.

A photograph of an Air Force instructor demonstrating the operation of a Nikon camera to two or three students communicates better than a tabletop photograph of the Nikon by itself. The same techniques of research and direction apply to object-oriented group photographs. Through research you determine the item of equipment to be the point of interest, and also how people operate, teach, and/or repair it.

From research you choose how to set up your group of people in relation to the equipment. Through direction you arrange your people and your equipment for an effective photograph.

The object-oriented group photograph also must have real or implied action. Give your subjects something to do. Have one person operate the equipment while the others in the group observe. Make sure that all of your subjects know what they are supposed to do. If these techniques are followed, you should have a pleasing group shot.

Exercise 2

1. The prime difference between a subject-oriented group and an object-oriented group is:

2. The two techniques to capture an effective object-oriented group photograph are:

   A. _____ B. _____

3. Define object-oriented group.

Exercise 2 Answers

1. the point of interest

2. A. research

   B. direction

3. A small group of people working at a piece of equipment which through the composition becomes the point of interest.

Control of Situation by Photographer

This is the one point that cannot be overstressed. The photographer must take charge of the situation and direct the action. Photographing a small group requires direction and stage management by the photographer to be effective. Without direction, it will be pure luck if all elements of your photograph fall into place. There will always be someone who either looks back at the photographer or away from the main subject. People will not stand to give you good, tight composition without direction. Finally, as you direct and arrange your subjects, give them something to do. When people are given something realistic and familiar to do, it helps take their mind off you and the camera, resulting in more natural poses and expressions.

Exercise 3

1. Why must the photographer direct the action?

2. Why should the photographer give the subject something to do?

Exercise 3 Answers

1. The photographer must direct the action to insure that all people in the group are doing what they should to produce an effective group photograph.

2. If a subject has something realistic and familiar to do, it will help them relax and look natural.

Composition

Space, in a publication, is an asset, or at least, potential income. The editor invests his space in items of reader interest and in paid advertising. Given a group assignment, you must be concerned about space. A group size should include only the people necessary to tell the story. Two people are more interesting than one, but it does not follow that twenty people in the group will make the picture twenty times more interesting. If a group of five can be cut to three and still tell the story, a one column cut can be made instead of a two column cut.

The arrangement you direct must be tight with no dead space between subjects. Insure that all subjects are doing what they should. Check your background for distractions. If all elements are right, photograph it. If you can arrange vertical composition, you will save space. Space in a publication is valuable and your photograph is competing against other news items and against advertising. If your photo is both effective and tight, the editor will appreciate it.

Arrange your group in such a way that the point of interest is clear and that all other elements add to and support the main point of interest. Insure that your subjects know their positions and are doing and looking where they are supposed to. Remember, it is your responsibility to produce an effective group shot, not your subject's.

Exercise 4

1. What factor limits your group size and composition?

2. (T or F) A group should be cut to the absolute minimum size necessary to tell the story.

3. Whose responsibility is it to produce an effective group photograph?

Exercise 4 Answers

1. Space

2. T

3. The photographer's

DIRECTIONS

Complete the exercise below and take it to your instructor for evaluation. Your instructor will give you further instructions at that time.

1. How many people are required to make up a small group?

2. Why is the technique of small group photography important to you as a photojournalist?

3. Explain the difference between a subject-oriented and object-oriented group photograph.

4. Match the type of group with the following examples.

A. Subject-oriented group

B. Object-oriented group

____1. a teacher explaining photographic theory to two students.

___2. A fireman demonstrating how a firehose operates.

___3. Three TV repairmen fixing a TV.

___4. A car salesman demonstrating a new car to two customers.

___5. An award presentation

___6. A small VIP tour

5. You have been given an assignment to photograph an Air Force photo instructor and two students receiving training on the procedures to operate an enlarger. Describe how you would set up the shot. Draw a diagram if necessary.

6. A group shot must have _____.

7. The main point of interest in a subject-oriented group photograph must be a _____.

8. Why must the photographers direct the action in a group photograph?

9. List the two steps to successfully produce a group photograph.

   A. _____

   B. _____

10. Which category of group photographs would the situation in question 5 fit into?

After completing this exercise, take it to your instructor for evaluation before proceeding further.

Instructor _____

DIRECTIONS

Obtain the slide/tape presentation from your instructor. Take it to the Learning Center and view it on the Caramate. This will give you further information and mission requirements. The following mission data gives you a permanent record of mission requirements.

MISSION

EQUIPMENT AND SUPPLIES

	Basis of Issue
35mm camera set	1/student
Electronic flash	1/student
Exposure meter	1/student
Projection printer	1/student
Light table	1/class
Contact printer	1/4 students
Nikor tanks and reels	As needed
Printing paper	As needed
Bulk film	As needed
8X Magnifier	1/student
Dust-off	1/student

PROCEDURES

Select a small group subject to photograph. Plan and research your assignment to include:

Story or purpose of photograph

People involved

Minimum number of people to tell the story

Story action

Setting or background

Proceed to your assignment area and shoot your pictures. Remember to control your subject and any other people who are involved.

Follow these procedures for shooting both the subject-oriented and object-oriented group photographs.

Process and proof your film. Select the best shot of each category and make one print up to 8 X 10 inch (20 X 25cm) size. Your prints will be critiqued by the instructor and they must meet the Standards of Instructor Evaluation.

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-IV-3
March 1978

PUBLICITY

OBJECTIVE

Produce a publicity photograph of people or activities. Turn in for critique. Photographs must meet Standards of Instructor Evaluation.

DIRECTIONS

Study this programmed text, complete the interim exercises and check your answers. After completing this text, answer the exercise on page 6 and take it to your instructor for evaluation. You will be given further instructions at that time.

INTRODUCTION

Ideas for photographs and stories that publicize the Air Force are limitless. You are surrounded by a fantastic wealth of material. All you have to do is look around you and think. As a photojournalist, you should learn to think of the Air Force as ideas - - ideas that you can put into print for all to read.

INFORMATION

PUBLICITY PHOTOGRAPHY

Selling Ideas

The publicity photograph is designed to sell an idea, product, or service, or promote the popularity of a well-known person. Publicity photographs in the Air Force are primarily a form of free advertising used for public relations.

Publicity photographs fall in an area between advertising illustration and photojournalism. The photographer makes a photograph that tells the story by the client, in your case the Air Force.

Publicity photographs are sent to various media for use. The photograph must be one of excellent quality and high interest that communicates the desired intent: a favorable image of the client.

The Air Force uses a great deal of publicity photography, both internally and externally. Airman, Driver, Air Force, and Aerospace Safety are all internal magazines put out by the Air Force to inform and publicize aspects of the Air Force to its members. SAFOI - (Secretary of the Air Force, Office of Information) is the prime external release channel for photographs and articles to the civilian media. These items, usually general interest photographs or articles with an Air Force "hook" are given to civilian magazines and newspapers. The prime requirement in release is that in some way they reflect favorably on the Air Force. A photo feature on the Lowry AFB Aero Club might be used by Flying magazine. It would have a general interest or appeal in how an Aero Club operates and its advantages. It would have Air Force ties through its members, location, and operation. If used, the magazine gets a free article, the Air Force gets free favorable publicity, and the photojournalist gets recognition in having his story published in a national magazine.

An Air Force member with an unusual hobby is a natural for publicity release. The magazine gets a story and the Air Force gets some free public relations.

A primary advantage of these publicity photos is that they are published free of charge.

Compared to the cost of national advertising, this can save a great deal of money. Interesting stories and photos with an Air Force tie are also more readable and believable than advertisements.

Ideas for publicity photos and stories surround you. It's up to you to look around and see them. Some common examples of publicity ideas can include: a woman doing an unusual job in the Air Force, a person with an unusual hobby or background, new equipment or procedures used at an Air Force base, or a past celebrity who is now in the Air Force.

Your skill comes into play when you take that idea and convert it into a finished photo or story that is interesting and marketable.

Exercise 1

1. Define a publicity photograph.

2. (T or F) A woman doing a secretarial job would be a good publicity idea.

3. Explain your answer to question 2.

Exercise 1 Answers

1. A publicity photograph is a general interest photograph that reflects favorably some idea, product, service or organization.

2. F

3. A woman doing secretarial work is a common well-known job. There is nothing of interest unless some special angle can be found. A woman working as a crew chief on the flightline would be a better idea.

Types of Photography Used

Good photojournalistic photographs fill the need for publicity photos. As in all photojournalistic photos, it's very difficult to find subjects better than people for attracting reader interest. Telling the Air Force story through its people has the best salability. People can identify with an Air Force pilot more readily than they can relate to photographs of a multi-million dollar airplane. People pictures are the best media for attracting reader interest.

Strong photographs with a great deal of impact will "grab" a reader's attention and interest them enough to study it further and in so doing, they grasp the message.

Exercise 2

1. What subject matter is best for publicity photographs?

2. Why are people such good subject matter?

Exercise 2 Answers

1. People

2. The reader can identity with the subject and is more interested.

Government Utilization

The Air Force utilizes good publicity photos and articles to sell the advantages of the Air Force, and to persuade people to the Air Force point of view.

The cost factor has a decided bearing on the use of Air Force publicity features. The advertising used nationally by the Air Force has a tremendous price tag. If publicity photos and features can be published that fulfill some of the same requirements as paid advertising, it saves money.

Frequently an article or photo publicizing some favorable aspect of the Air Force has more credibility than a paid advertisement.

DIRECTIONS

Complete the following exercise and take it to your instructor for evaluation. He will give you further instructions at that time.

1. Define publicity photography.

2. What is the function of publicity photography?

3. What is the best subject choice for publicity photographs?

4. Why would a publicity story and/or photo have more credibility than an advertisement?

5. Who is the release authority for external release publicity?

After completing this exercise, take it to your instructor before proceeding further.

DIRECTIONS

Take Slide/Tape IV-3, Publicity Photography, to the Learning Center and view it on the Caramate. This will give you further information and mission requriements. The following mission data gives you a permanent record of requirements.

MISSION

EQUIPMENT AND SUPPLIES

	Basis of Issue
35mm camera set	1/student
Electronic flash	1/student
Projection printer	1/student
Contact printer	1/4 students
Laboratory facilities	1/class
Light table	1/class
Nikor tanks and reels	As needed
Film	As needed
Printing paper	As needed
8X Magnifier	1/student
Dust-off	1/student

PROCEDURES

Select suitable people or activities to be photographed. Make publicity photos of your subjects. Select the best shot and make one print up to 8 x 10 inch (20 x 25 cm). This print will be critiqued by your instructor. Your finished prints must meet the Standards of Instructor Evaluation.

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-IV-4
March 1978

SPORTS AND ACTION

OBJECTIVE

Photograph a sporting event, and submit a minimum of three prints, up to 8 X 10 inch (20 X 25cm) size, which show action, emotion, and human interest. Prints will be evaluated in critique and must meet Standards of Instructor Evaluation.

DIRECTIONS

Study this programmed text. Complete the interim exercises and check your answers. When you have completed this text, answer the exercise on page 9 and take it to your instructor for evaluation. You will be given further instructions at that time.

INTRODUCTION

Sports and action are synonymous. Most successful sports photographs portray action. Sports photography is a very lucrative area because of the growing public interest in sports and the great number of sports activities available to cover. Sports and action photography is highly competitive, demanding physical stamina, expert timing, complete mastery of your equipment, and last, but not least, a certain amount of luck. Although you have little control over how the situation unravels, proper planning can still be accomplished. Thoughtful preparation, through research and planning, will increase your chances for success. In otherwords - learn the sport!

INFORMATION

SPORTS ASSIGNMENT

Preparation for a Sports Events

Good planning is the key to preparation. If you have planned your needs, equipment wise, you won't find yourself covering the event and wishing you had the 500mm lens you left at home. You will, during preparation, program for all the equipment and supplies you will require to effectively cover the event. The equipment required is determined by your own experience and by research. If you have never covered a football game, some research at the library will tell you that a football field is 120 yards long and 30 yards wide.

You cannot be on the field during the game, so most of the action will occur from 10 yards to 40 yards away from you. This fact should tell you that you will need a long lens to isolate the action. Most football shots are taken with lenses in the 200mm to 500mm range. The action takes place all over the field, so a zoom lens will probably be valuable. The action is rapid, so a motor drive will help you. Using two camera bodies, one with an 80-200mm zoom lens, and one with a 400mm lens will help you capture close as well as distant action.

Research also will determine the type of film and how you rate it. Is it a day game or a night game? What type of film does the mission require? Color or black-and-white? If at night, and color is required, what is the Kelvin temperature of the field lights? How bright is the stadium? Will you need to push your film or can you rate it normally? All of these questions can be answered through research.

If you are going to photograph a sport that you are not too familiar with, read some books about the sport. This will give you background information about the game itself and some idea of what will be happening. After basic research, study the actual teams involved for the style of game they play. For example, in the case of a football team, are they predominantly a running team or a passing team? What plays do they like to use in any given situation? If it's third and long yardage, do they like to throw a flare pass to the back on the left side? Do they frequently throw to the flanker on first down?

Knowing the strengths and weaknesses of a team and their tendencies in a given situation will help you be in the right place at the right time to get that one outstanding shot.

The more you know about a sport and the teams involved, the more you will improve your chances of getting strong sports action photographs.

Exercise 1

1. How do you determine the equipment you will need to cover a sports event?

2. How can research on the tendencies of a given team in a certain situation help you?

3. Where can you learn more about any sport?

GO TO THE TOP OF THE NEXT PAGE AND CHECK YOUR ANSWERS.

Exercise 1 Answers

1. Through experience and research.

2. It will help you know where to be in a given situation.

3. The library, television, experience, sports mags, other people.

Planning for Sports Coverage

Following your research and planning for equipment, film, and background information, you now must apply all of this information to a plan of action for covering the event. Assuming equal technical competence with camera equipment and equal amount of luck, the edge you may have over other photographers at a sports event is the research you have done and the knowledge you gained from it. If you have a better idea of what type of play a team will run and where the action might go than another photographer, you can place yourself in a more advantageous position to capture that action. Obviously, no team will do what you expect all of the time. Deception and doing the unexpected are a large part of sports strategy. However, a team tends to stay with what it does well. If you are familiar with a team's tendencies, you will be in the right place more often than the photographer who is unfamiliar with the team.

A part of planning your coverage is determining the type of shots you will require. An emotional shot of a player or coach in the ecstasy of victory or the agony of defeat can often evoke more viewer response than an action photograph. A spectator or player reaction to a play can sometimes tell a story better than just the shot of the play.

You should have a plan for coverage of a sports event before you cover it. Are you trying to feature a certain player? Do you want to concentrate on only one of the two teams? Is there a certain facet of the game you specifically need, or want to feature? All of these questions should be answered in your plan for coverage. This plan gives you the overall guidelines. Much will happen that is not planned for and if you are alert and ready, you can take advantage of the situation. A plan for coverage simply gives you the best

chance to be in the right place at the right time and to get the shots you need and want.

Coverage of Sports Assignments

The actual photographic coverage of a sports event is where all the research and planning you have done pays off. If you have the necessary equipment and film, and you have researched the game and the teams, you have maximized your chances to get good photographs. Now it's all up to your skill and a certain amount of luck to produce those photographs.

Each sport has different shooting requirements, depending on the game. There are, however, some constants for virtually all sports:

(1) Use the fastest shutter speed that conditions will allow.

Sports action is fast and furious. In most cases you are shooting with a long lens. Fast shutter speeds: 1/500, 1/1000, 1/2000, will stop most fast action, and will help to eliminate camera movement. Blurred shots may look good in an arty photo exhibit, but as a general rule they do not move well in the news media. Sharpness is very important, and a fast shutter speed will help to maximize it.

(2) Isolate on a single subject or point of action. A long shot of 22 football players on the field is not nearly as dramatic as one player being tackled. A long lens is not merely a tool to bring distant objects close. In the knowledgeable photojournalist's hands, it is a tool that puts the viewer right into the action.

(3) Be alert for and capture the human interest and emotional aspects of the sport. A photograph of the elation of a player whose team just won the championship communicates very well. The total despair of defeat, the agony of injury, the frustration and anger of failure are all emotional aspects of the game that the average viewer never is close enough to see, but can identify with.

(4) Check your film counter during breaks in the action

If you are nearly at the end of your roll, replace it with a new roll. The time you try to squeeze the last two frames out of a roll will be the play that a pass is intercepted and run back for the winning score, and there you are, staring helplessly because you're out of film.

(5) Plan your position in anticipation of the decisive action. If a baseball team has a man on third base, you should know that any kind of a hit will bring him racing for home. The play at home plate is more decisive than the hit the batter made. In football, if the ball is on the one yard line, use your research to try to anticipate the play. What is that team likely to do in this situation?

These rules for coverage are only general guidelines that you should always be aware of to maximize your chances for success. Experience will give you your own guidelines for success.

Exercise 2

1. Why do you need a plan for coverage of a sports event?

2. In what area will research and planning help you?

3. What do you gain by shooting at the fastest possible shutter speed?

4. Why change your film at 32 frames on your counter during a break in the action rather than run out all 36 frames?

Exercise 2 Answers

1. A plan for coverage allows you to concentrate on the areas you need and want to cover.

2. Being in the right place and anticipating the action.

3. Maximum sharpness. It helps to eliminate both camera and subject movement.

4. A fresh roll will help insure that you don't miss any action.

Capturing Emotion and Human Interest

The dramatic action photograph is only a part of sports photography. Quite frankly, by mid-basketball season, most of your viewers will grow a bit tired of the standard "Armpit Shot" of three or four basketball players leaping to the basket for a rebound. It's dramatic action, but it is greatly overused. Something different is now needed to visually excite your viewer. The main action in any sports event is on the field, but if you overlook the teams on the sideline, the coaches, the cheerleaders (especially the cheerleaders), and the spectators, you will miss the human interest and emotion of the game. A shot of the losing coach crying in total dejection, a winning player holding his hands up and crying: "We're #1!," the agony of an injury, and the reaction of the spectators to the game, are all integral parts of the game, and are areas the viewer is usually unable to see except through the eye of the photojournalist.

These are unplanned incidents that the photojournalist must be alert for. You must be observant and ready for these happenings. Some of the human interest and emotion photographers can be anticipated. If a game is almost over and one team has such a lead that they have the game won, watch for the emotions from both the winners and the losers. The best spectator reaction shots will come after either something good or something bad has happened. Spectators at a football game, for example, will leap up and cheer after their team scores a touchdown, and will boo and shout after their team's quarterback has thrown an intercepted pass. These shots add depth and emotion to sports coverage. Emotional and human interest photos give life to the players.

It shows them as real people, not just a "machine" in a uniform.

DIRECTIONS

Complete the following exercise and take it to your instructor for evaluation. Your instructor will give you further instructions at that time.

1. Why are human interest and emotional photos necessary to complete sports coverage?

2. What is the most important ability a photojournalist can have to effectively cover sports?

3. Why is research helpful to a sports photographer?

4. Why are long lenses a prime tool of the sports photographer?

5. Why is a plan for coverage of a sports event necessary?

After completing this exercise, take it to your instructor for evaluation before proceeding further.

Instructor_____

DIRECTIONS

Take Slide/Tape IV-4, Sports Photography to the Learning Center and study it on a Caramate. This will give you further information and mission requirements. The following mission data gives you a permanent record of requirements.

MISSION

EQUIPMENT AND SUPPLIES

	Basis of Issue
35mm camera set	1/student
Projection printer	1/student
Electronic flash (optional)	1/student
Exposure meter (optional)	1/student
Contact printer	1/4 students
Laboratory facilities	1/class
Light table	1/class
Film	As needed
Nikor tanks and reels	As needed
Printing paper	As needed
8X Magnifier	1/student
Dust-off	1/student

PROCEDURES

Select a sports event of your choice. Research background information. Prepare a shooting script, to include camera angles and positions, lighting and probable centers of action.

During your assignment, watch for the highlights. Pay close attention to participants noted for colorful characteristics. Shoot action that will tie in with the final outcome of the event. Don't forget to show action, emotion, and human interest. You must have one action shot, one spectator reaction shot, and one player or coach emotion shot.

Process and proof your film. Select and print at least three prints up to 8 X 10 inch (20 X 25cm) size. Your prints will be evaluated by critique and must meet Standards of Instructor Evaluation.

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-IV-5
March 1978

EDITORIAL

OBJECTIVE

Produce an editorial photograph. The photograph must clearly show bias, and make a statement. Prints must meet Standards of Instructor Evaluation.

INTRODUCTION

The editorial photograph is a statement of opinion and directly reflects the photographer's point of view. It is designed to motivate people to act, change attitudes, or to influence opinion. Your photographs should motivate people in one or more of the above directions.

DIRECTIONS

Study this text. Answer the interim exercises and check your answers. When you have completed this text, answer the test on page 6, and take it to your instructor for evaluation. You will be given further instructions at that time.

INFORMATION

EDITORIAL PHOTOJOURNALISM

An editorial is a statement of the point of view of a person or publication. It is designed to present this point of view in such a way as to persuade others to adopt the same point of view. This method of editorializing tends to be extremely subjective. An editorial states a belief or opinion and then presents supporting arguments to try to persuade the reader.

An example of editorial photojournalism could be a feature on littering. Lowry AFB has a campground in the mountains and a problem has developed with litter in the area. The purpose of the editorial is to attempt to persuade campers to stop littering. What do you concentrate on photographically to support your idea? You must graphically show the effects of littering. A photograph of a "No littering" sign with the ground around it covered with garbage is one possibility. Probably a stronger image would be a photograph of a beautiful mountain stream flowing over beer cans and garbage. You would selectively photograph to present your viewpoint. An

editorial photograph must graphically support the point of view and make a statement to be effective. In this area the photojournalist is entirely subjective. The photo says what the photojournalist wants it to say.

Exercise 1

1. How do you editorialize photographically?

2. Define editorial.

3. Editorial photography tends to be extremely _____.

GO TO THE TOP OF THE NEXT PAGE AND CHECK YOUR ANSWERS.

NOTE: PAGE 222 HAS BEEN DELETED; HOWEVER ALL MATERIAL HAS BEEN INCLUDED.

Exercise 1 Answers

1. You subjectively photograph to show the point of view you are communicating.

2. An editorial photograph is a statement of belief or opinion supported by evidence. It is designed to change opinion, to motivate people to act, or change attitudes.

3. subjective

Accuracy in Editorializing

The editorial is designed to persuade people, but in so doing, you must still be accurate. Using the same example given earlier in the text, littering at a campground, if you thought that would be a good idea for an editorial, you decide to take a trip to the campground. Upon your arrival at the campground, you discover one beer can lying around in an otherwise immaculate area. Would you be accurate to take a photograph of that beer can and editorialize about litter at the campground? You are not accurate if you editorialize about a non-existent or insignificant problem. Save your editorializing for a point of view that needs exposure. There are enough problems in our world that deserve comment, don't editorialize on non-existent areas.

Be sure you have the information you need to be accurate in editorial work. Research your subject. An editorial based on false premises will not convince anyone having familiarity with your subject, and can boomerang on you when refuted by someone who did his research.

Libel in Editorializing

Lack of accuracy in published work can lead to libel charges. The editorial area of published media is also subject to libel. If you are accurate with your editorial you should have no problems with libel.

Exercise 2

1. What is it necessary to do to insure accuracy in editorializing?

2. What is the probable outcome of an editorial based on false premises?

GO TO THE TOP OF THE NEXT PAGE AND CHECK YOUR ANSWERS.

Exercise 2 Answers

1. Research

2. Refutation by readers, a loss of credibility, and possible libel action.

The Photojournalist's Point of View

In editorial photography, a subjective point of view is communicated through a photograph. As a photojournalist, it is your responsibility to visually interpret either your point of view or someone elses for the media audience. You may be given an assignment to produce photographs to go with an editorial about littering on base. Your photographs should show the litter in such a way as to communicate the bad effects of littering. A photo of lawn sprinklers watering the streets would graphically illustrate an editorial about poor water conservation. A visual image is a potent persuader. If you provide good, graphic images that communicate the desired information or opinion, you can change attitudes and opinions.

DIRECTIONS

Complete the following exercise and take it to your instructor for evaluation. You will be given further instructions at that time.

1. You have been given an assignment to produce photographs for an editorial stating how bad littering has become on base. Describe two possible photographs that will illustrate this point of view.

2. Define subjective photography.

3. List three USAF topics suitable for editorializing.

4. Define editorial.

5. What is the purpose of an editorial?

After completing this exercise, take it to your instructor for evaluation before proceeding further.

Instructor _____

DIRECTIONS

Take Slide/Tape IV-5, Editorial Photography to the Learning Center and view it on the Caramate. This will give you further information and mission requirements. The following mission data gives you a permanent list of requirements.

MISSION

EQUIPMENT AND SUPPLIES

	Basis of Issue
35mm camera set	1/student
Electronic flash	1/student

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Projection printer	1/student
Contact printer	1/4 students
Light table	1/class
Nikor tanks and reels	As needed
Bulk film	As needed
Printing paper	As needed
8X Magnifier	1/student
Dust-off	1/student

PROCEDURES

Select an area of general interest that lends itself to editorial comment. Your subject matter could be pedestrian safety, vehicle operations, fire hazards, structural dangers, traffic control, transportation, base services. The choice is almost limitless.

Shoot and print your photos to show bias or make a statement. Submit one print up to 8 X 10 inches (20 X 25cm) of your selected editorial message for critique and evaluation.

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-IV-6
March 1978

PICTURE STORIES

OBJECTIVE

Given the unassembled materials necessary to make a picture story, perform editor duties by producing a complete picture story. Finished picture story must meet the Standards of Instructor Evaluation.

Plan and produce an organized sequence of photos, with text, presenting an account of an interesting and significant event, personality, idea, or an aspect of contemporary life. The photos and text must supplement each other. Instructor must approve content prior to photographing the subject.

Using prints and text from previous exercise, assemble a comprehensive and complete picture story. Submit the picture story mounted on two to three boards, one to five pictures per board. Content must meet Standards of Instructor Evaluation.

DIRECTIONS

Study pages 69-75 in Visual Impact in Print, then complete the following exercise. Check your answers on the next page, then proceed with the lesson.

Exercise 1

1. Define picture story.

2. List the major characteristics of a picture essay.

3. What is a picture group?

Exercise 1 Answers

1. A group of pictures that has visual continuity. It is narrative and explores one area in depth.

2. A picture essay is interpretive. It sets out to prove a point or make a statement.

3. The picture group is an arrangement of miscellaneous pictures on a single subject. It lacks the continuity of a picture story and the point of view of an essay.

DIRECTIONS

Study pages 77-93 in Visual Impact in Print, then complete the following exercise. Check your answers on the next page, then go on to the next section.

Exercise 2

1. Why did the photographer shoot photographs of Seymour's pencil movements?

2. Why vary distance, composition, and angle on the shots?

3. Did the photographer overshoot on the Seymour picture story? Explain your answers.

Exercise 2 Answers

1. It was a characteristic mannerism of the subject. For a personality profile picture story it gives an option for insight into personality.

2. This gives your editor a great deal of choice in photos and layout.

3. For the size of the story layout, the amount of film expended was probably right. Film is cheap, the more you shoot and vary your shots, the more choice you have in editing and layout.

DIRECTIONS

Study pages 94 - 103 in Visual Impact in Print, then complete the following exercise. Check your answers on the next page, then go on to the next section.

Exercise 3

1. Does a different layout vary the theme of a picture story?

2. How can a good knowledge of layout help the photographer during shooting?

3. How can the photographer best help the layout editor?

Exercise 3 Answers

1. Definitely, choice of layout can make or break a picture story.

2. Knowledge of layout helps you to constantly be alert for the lead shot, sequence shots, shots that will fit in certain places.

3. The photographer can help in layout by shooting a wide variety of shots, left-looking and right-looking, etc., to give the layout editor a wide choice of possibilities.

DIRECTIONS

Complete the following exercise and take it to your instructor for evaluation. Do not proceed with the lesson until this exercise has been evaluated by your instructor.

Exercise 4

1. How do you obtain the information necessary to produce a picture story?

2. Why make a shooting script?

3. Why shoot a large number and variety of shots?

4. How do you find a suitable subject for a picture story?

5. What is a lead picture and its purpose?

DO NOT GO ON UNTIL YOUR INSTRUCTOR HAS CHECKED YOUR RESPONSES.

Instructor _____

DIRECTIONS

Take Slide/Tape IV-6, Picture Story Planning and Layout, to the Learning Center and study it on the Caramate. This will give you further information and mission requirements. The following mission data gives you a permenent record of requirements.

MISSION 1

MISSION

EQUIPMENT AND SUPPLIES

	Basis of Issue
35mm camera set	1/student
Electronic flash	1/student (optional)
Nikor tanks and reels	As needed
Projection printer	1/student
Contact printer	1/4 students
Paper, printing	As needed
Film, bulk	As needed
Typewriter	1/4 students
Light table	1/10 students
Dust-off	1/student
8X Magnifier	1/student
Waxer	1/10 students

PROCEDURES

Select a picture story idea keeping it within workable limits. Analyze your reading audience to determine reader interest for your idea. Conduct research to include background information, individuals involved, time, date, etc. Plan your story based on your research and prepare a shooting script which should include: key shots, camera angles, compositional elements, and continuity. Design a proposed layout and present the entire package to your instructor for approval. (Be prepared to defend your plan.) Upon approval, shoot your picture story. Process film and make proofs. Select proofs for final printing and write the story and captions. Make final prints. Layout prints, text, and captions into a picture story. Submit story for critique.

MISSION 2

MISSION

EQUIPMENT AND SUPPLIES

	Basis of Issue
35mm camera set	1/student
Electronic flash	1/student (optional)
Nikor tanks and reels	As needed
Projection printer	1/student
Contact printer	1/4 students
Paper, printing	As needed
Film, bulk	As needed
Typewriter	1/4 students
Light table	1/10 students
Dust-off	1/student
8X Magnifier	1/student
Waxer	1/10 students

PROCEDURES

Same as Mission 1

Sciences Branch
Lowry AFB, Colorado

PT G3AZR23152 001-IV-7
March 1978

PORTFOLIO

OBJECTIVE

Submit a portfolio selected from your course work for critique by the instructor. The portfolio will consist of a minimum of five mounted 11 X 14 (27 X 35cm) prints submitted in a minimum of three Military Picture of the Year categories.

DIRECTIONS

Study the following text material, then complete the exercise at the end and take it to your instructor for evaluation before proceeding further.

INTRODUCTION

For a photojournalist, a portfolio is a vital tool of the trade. Your portfolio establishes your credibility. It says: "here is what I have done. I can do the job."

INFORMATION

PORTFOLIO USES

Your portfolio is one of the most important pieces of work you can produce. If you put time, work, and skill into producing and maintaining your portfolio, it will serve you well over and over.

A portfolio is a prerequisite for consideration for the Air Force photojournalist program. It is a necessary prerequisite for the Military Photographers of the Year contest. A portfolio will help establish credibility for you on a local level, so that you will be able to do photojournalistic work rather than just menial jobs until you "show me what you can do."

What should go into a portfolio? A portfolio should be geared to the type of photographic work you are doing. The portfolio of a commercial photographer, an audiovisual specialist, and a photojournalist would be vastly difficult, because the type of photography is different.

As a photojournalist, your portfolio should reflect this field. News, sports, feature, and picture stories are among the areas that should be represented. Your portfolio should be varied and show top quality examples of different areas of photojournalistic work. Tear sheets of published work are also valuable to include in your portfolio.

The portfolio requires ruthless editing. If you have any doubt about whether a shot should be included, it probably shouldn't be. The photographs in your portfolio say "this is what I can do." If it is mediocre, it says, "I do mediocre work."

The form of a portfolio is up to you. There are two choices generally available. They are either prints or slides. Each format has its advantages and disadvantages. Slides, through being shown in a darkened room tend to draw more concentrated viewer attention, but, they require a projector, a screen, and a darkened room. The equipment and space requirements are frequently a hassle. Mounted prints are easier to transport and display than slides. Furthermore, most contests require print portfolios.

This assignment is designed to give you the beginning of a portfolio with work done in this course. To build on this, you must continue to add to your portfolio through your shooting. Your portfolio should not be static once you have assembled it. If you look at it with a critical eye, you will see shots that are not your best. These should be continually upgraded either through your daily assignments, or from self-assignments that you shoot strictly for your portfolio.

A portfolio is your calling card as a photojournalist. Let it reflect the best you can do.

DIRECTIONS

Complete the following exercise and take it to your instructor for evaluation before continuing on.

Exercise 1

1. What can a portfolio do for you?

2. List three categories of photographs that should be in a photojournalist's portfolio.

   A. _____

   B. _____

   C. _____

3. Do you currently have a portfolio? If not, why?

TAKE THIS TO YOUR INSTRUCTOR BEFORE CONTINUING.

Instructor _____

DIRECTIONS

Take Slide/Tape IV-7, Portfolio to the Learning Center and study it. This will give you more assignment information, and Military Picture of the Year categories. The following mission data gives you a permanent record of requirements.

MISSION

TRAINING EQUIPMENT

Projection printer	1/student
Light table	1/10 students
Mount press	1/10 students
Tacking iron	1/5 students
Paper cutter	1/5 students

8X Magnifier	1/student
Dust-off	1/student
11 X 14 paper	As needed
11 X 14 mount board	As needed
11 X 14 mounting tissue	As needed

PROCEDURES

Using negatives from previous course assignments, print and mount a minimum of five prints in a minimum of three Military Picture of the Year categories. These 11 X 14 (27 X 35cm) mounted prints will be turned in for portfolio evaluation to the instructor.